

IN THIS ISSUE: { "THE TRIUMPH OF FRENCH MUSIC"—BY HENRY COLLET
"DEBUSSY—SOME RANDOM REFLECTIONS"—BY FRANK PATTERSON
MUSICAL ACTIVITIES IN LONDON, BERLIN, BUDAPEST, COPENHAGEN, AND MILAN

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Titta Ruffo Scores Greatest Success of His Career in World Premiere of Leoncavallo's New Opera

"Edipo Re," Written Especially for Him, Presents Obstacles and Dizzy Heights That Only the Great Baritone Could Surmount—Ruffo's Success Proves Supreme, Although the Work Itself Lacks Much Musically—Chicago Organization Gives It a Fine Performance, Nevertheless, and One the Windy City Opera Goers Will Long Remember

Leoncavallo's posthumous opera, written for Titta Ruffo, had its world premiere with the great Italian baritone singing the title role, at the Auditorium Theater, Chicago, on December 13, produced by the Chicago Opera Association. The story of Sophocles was maltreated by the Italian librettist, as was Shakespeare by Thomas in his "Hamlet." Classics in literature seldom are adapted to opera especially a work like "Oedipus," as the chorus with the Greeks had a different function than merely appearing on the stage and singing a refrain in unison, but were made to speak lines that meant something, besides asking questions from the various interpreters and thus making their presence a big part in the drama. As stated by this writer last week in a telegram to the MUSICAL COURIER, Leoncavallo's fame as a composer will not be increased by his last output, but that of Ruffo will live long after all those who have heard him on this occasion have passed away.

As already mentioned, classics, generally speaking, have been mutilated when made into operas, not only by the librettist, but also by the composer; though exceptions could be made of Gluck's "Antigone" (unknown to this generation), "Iphigenia in Aulis" and several other operas recognized in themselves as classics. Hearing "Edipo" on Monday night brought to mind the famous saying addressed by Julius Caesar to an orator: "You sing too much for one who speaks and speak too much for one who sings." (This quotation is addressed to the late Signor Leoncavallo and not to Ruffo.)

THE STORY.

Although the story is well known, for those who have forgotten it and those who have not heard it, the following clipped from the opera program is herewith reproduced:

"It narrates the career of Oedipus, King of Thebes, of whom it was prophesied that he would kill his father and contract a sinful alliance with his mother. Despite all efforts to avert his fate, the terrible prophecy is fulfilled.

"The opening scene shows the exterior of the Royal Palace at Thebes several centuries B. C. The gods, angered by the double crime committed by Oedipus, have sent a plague upon the populace, and this plague is now raging. As the curtain rises, the people are gathered in supplication around the altars before the palace. Oedipus comes forth and asks the meaning of the demonstration. The Priest of Zeus tells him of the deadly pestilence, and implores Oedipus to bring relief to the suffering people.

"Oedipus promises to do all in his power to relieve their suffering. He has learned from the Oracle at Delphi that the gods' wrath and the consequent plague have been caused by the presence in the land of the murderer of Laius, Oedipus' father. He therefore sends for Tiresias, the blind prophet, and commands the latter to divulge the murderer's name. Tiresias, knowing that Oedipus himself is the murderer, is reluctant to obey the king's command, and an altercation ensues. Oedipus suspects that Tiresias is influenced by Creon, the Queen's brother, who, he thinks, is intriguing to supplant him in the monarchy.

"A messenger from Corinth brings the news of the death of Polybus, who had adopted Oedipus when the latter was abandoned in infancy by his mother, and whom Oedipus has always supposed to be his father. The messenger also reveals, in part, the history of Oedipus' birth—and upon Queen Jocasta, who hears the messenger's report, the horrible secret dawns at once. Overcome by despair, she hangs herself in her bed-chamber. Oedipus cuts down her body, crying aloud in anguish, tears the golden buckles from her garments and plunges them into his eyes, blinding himself. The frightful secret of his marriage being known, he is cast forth from Thebes and becomes a wanderer on the face of the earth, guided and tended by his faithful daughter, Antigone."

As for the music, the best numbers are the entrance of Gioasta, the interlude after the storm and here and there melodious phrases that charm the ear. For the rest, it is noise, noise and still more noise.

RUFFO.

The opera could well be called "Ruffo Re" instead of "Edipo Re," as Ruffo is the opera. Probably no other living baritone could sing such an exacting part. Others

might play it, but to sing it one must be a Ruffo—and he is alone in his field today. From the beginning of the opera until the end, with but a few moments rest (during the interlude), the baritone is on the stage, singing most of the time fortissimo and with the orchestra playing in a like manner. A more taxing role does not exist and it takes an heroic baritone such a Ruffo to plow through the masses of brass and to be heard over the thundering orchestration. That Ruffo did this and much more speaks volumes for the enormity of his phenomenal voice. As stated previously, the opera was written for Ruffo. Happily so, as he finds in the part one of his greatest achieve-



JOSEPH SCHWARZ,

The great Russian baritone who arrived in New York on the steamship Baltic on Sunday, December 19, and will tour America under the management of Antonia Sawyer. He is of striking personal appearance, six feet one inch in height and of splendid physical proportions. He was born in Riga, Courland, and has been heralded as one of the greatest artists of his time throughout the whole of Europe.

ments. "Edipo Re" of Leoncavallo will live as long as Ruffo lives to sing the title role, as he proved beyond doubt that Shakespeare was wrong when he thought that "The play's the thing." To write about the immensity of his powerful voice seems an impossibility. It is a magnificent, voluptuous organ from which flow gigantic tones such as would be expected from a giant of mythology but not from a human being. Ruffo is a sensational singer, unique, but also an actor of the best kind and altogether a complete artist. Although the opera lasts only one hour and a quarter, it would fatigue any other baritone after fifteen minutes if he ever tried to imitate Ruffo. Not only was he a vocal Samson, but he acted with the vehemence demanded by the role. Having seen Mounet-Sully as Oedipus, this reviewer was apprehensive at seeing Ruffo in the same role. Let it be said in all sincerity, Ruffo is a great tragedian and he was histrionically great as well as vocally. To all those qualities must be added praise for the manner in which he read the lines, as every word was understandable. Ruffo's triumph never was

more deserved than on this occasion, as he rode to fame and posterity.

THE OTHERS.

Dorothy Francis sang Gioasta in a manner that left nothing to be desired. Beautiful to look upon, she made a regal patrician, dignified and reserved. She sang with much surety, beauty of tone, and her phrasing was excellent. (Continued on page 23.)

Tandler Has New Post

Adolph Tandler, former conductor of the Los Angeles Symphony Orchestra, has been appointed director of the concert music for the Hotel Ambassador, Los Angeles. The securing of Mr. Tandler for the new five million dollar hotel marks an epoch in musical enterprise in California. In fact, Mr. Tandler has been given carte blanche by the management to secure the finest instrumentalists on the coast for the Ambassador orchestras, it being the plan of the management to provide dinner guests with the latest musical creations of the most famous composers as well as many of the classics.

Besides the orchestras at lunch and dinner in the big Ambassador dining room, which seats over twelve hundred people, Mr. Tandler will present a special Sunday night concert every week at the hotel. It is planned to introduce some distinguished soloists at each of these Sunday night concerts.

Chicago "Zaza" Revival Postponed

It was officially announced by the Chicago Opera Association on Sunday, December 19, that the proposed production of Leoncavallo's "Zaza," scheduled for Tuesday of this week, December 21, with Ganna Walska, soprano, making her debut with the company in the title role, had been indefinitely postponed owing to the overwhelming amount of work before the artists during the holidays. Executive Director Herbert M. Johnson, who made the announcement, was unable to say whether or not the production would be undertaken later in the season.

Mme. Alda to Sing in Australia

Charles L. Wagner announces that Frances Alda will sail on May 2 for Australia, where she will be heard in thirty concerts, under the management of J. & N. Tait, during June, July and August. Mme. Alda was born in Christchurch, New Zealand, and this will be her first visit to her home. Prior to sailing in May, Mme. Alda will tour the Pacific Coast in March, returning from Australia early in the fall for her usual concert tour.

Matinee Musical Club Prize Awarded

The Philadelphia Matinee Musical Club prize of \$100 offered in competition to American composers for an instrumental ensemble for organ, harp, violin and cello, has been awarded to Henry Alexander Matthews. The ensemble will be given a public presentation in the ballroom of the Bellevue-Stratford in the spring of 1921 by the Matinee Musical Club.

Joseph W. Stern & Co. Dissolves

The well known firm of Joseph W. Stern & Co. has issued notice that on December 15 the company was dissolved by mutual consent, and the interest of Mr. Stern has been acquired by Mr. Marks, who will continue in business at 102-104 West Thirty-eighth street, New York City, under the new firm name of Edward B. Marks Music Company.

Artists Arriving from Europe

Among the artists who have arrived from Europe during the last few days are Cora Chase, the new coloratura soprano of the Metropolitan Opera; Joseph Schwarz, the Russian baritone, coming here for his first tour, and Josef Hofmann, returning from his concerts in England.

Another to arrive was Albert Coates, the English conductor, who will lead several concerts of the New York Symphony Orchestra.

Sasha Spiwakowski Coming

Sasha Spiwakowski, a young pianist who has become well known in Europe, will be brought to this country for the season of 1921-22 by Manager M. H. Hanson.

Franz von Vecsey Here Next Season

Franz von Vecsey, the Hungarian violinist, whose death during the war was falsely reported, will tour this country during the season of 1921-22 under the direction of M. H. Hanson. Since the war Vecsey has been playing throughout Europe with extraordinary success.

THE TRIUMPH OF FRENCH MUSIC

By Henri Collet

[This article, translated from the French of Henri Collet, and published originally in the Parisian theatrical and musical daily "Comœdia," is offered to our readers because it presents a very exact and complete picture of French thought.—Editor's Note.]

ROUSSEAU maintained that the Frenchman was not a born musician. That is incontestably true for three quarters of our population. But the remaining quarter has enough music in it to have produced during the last half century an incomparable pleiad of artists to which Julien Tiersot consecrates an important volume, "Un demi-siècle de Musique Française."

The claim of Rousseau demands some further consideration. We French are not anti-musical because we prefer Phi-Phi (one of the popular musical comedies—Editor's note, to La Légende de Saint-Christophe (Vincent d'Indy's severe religious oratorio—Editor's note) for, if we accepted that point of view, we would find that the Spaniard, musician to the soul, would also prefer La Vie Breve to La Cour de Pharaon.

No! The Frenchman has not the head of the musician because he has the head of the thinker. He analyzes his thoughts, he dissects them, and the music evaporates. Music expresses the inexpressible, and nothing is inexpressible for the Frenchman in the words of his supple language. What could music add to the thought or the sentiment of which the most perfect of idioms leaves nothing obscure? Music finds itself powerless before this plasticity.

On the other hand, the Andalusian nomad, the Czech-Slovakian mountaineer, the fatalistic Moujik of the steppes, finds in music a soothing expression of their vague distress. The sombre ecstasy of a melancholy soul knows not how clearly to express itself. But music, with its eternal newness, is able to express what would be impossible to the idiom of the rustic. What resources are offered by the tonalities of folk lore with their wandering melodies! And what companions of the guitar, the viole, the gazla or the balalaika!

Similarly, the Spaniard, the Balkan, the Norwegian, are natural musicians. Yet the masters of music are almost exclusively Italian, German or French. How is this contradiction to be explained? Perhaps it is because music, too attached to the soil, remains an improvisation while mastery only attaches to the ripening of international culture. This might explain, too, the phrase: "Art has no country." Which does not prevent the masters of music clinging to their racial instincts. Italians, certainly the Palestrinas, the Monteverdes, the Rossinis; German, the Bachs, the Beethovens, the Wagners; French, the Rameaus, the Saint-Saëns, the Faurés and the Debussys. Internationalism is to be conceived only as a relationship between nations. And if it retains this meaning why not accept it and make it our own?

However that may be, it is certain that if the music of the world was Italian from Palestrina to Bach, German from Bach to Wagner, it has been French from Wagner to the youngest of our "prix-de-Rome." The wheel has turned in our favor, and Mr. Tiersot's book establishes the supremacy of our art since the death of the composer of "Parsifal."

ETERNALLY THE CLASSICS.

And now our recent victory draws to all of our large cities, and particularly to Paris, a multitude of strangers who come to study the peaceful manifestations of our heroic ardor. And I think of the American, completely won over to our cause, who arrives in Paris with the desire to know our soul by means of our music. He goes to the more important of our concerts. . . . Alas! The programs that are offered him contain only the symphonies of Beethoven, excerpts from Wagner, and our virtuosos play only, (so as to avoid the payment of a royalty to the composer) Chopin, Schumann or Liszt. He goes to the Opera or to the Opera-Comique—and hears only "Aida," "Rigoletto," "La Tosca" or "Cavalleria Rusticana." Disgusted, the American writes to me: "You write every week in Comœdia about the new music of France. Does it exist only in your imagination? Are your articles only chapters from some romance such as 'Jean-Christophe'?"

No, my dear sir, I answer, I have invented nothing, nor has Mr. Tiersot in his book which I recommend to you. But then, our opinions are those of "ce monsieur quelconque" upon whom Vincent d'Indy (a musician) unloads his bitter irony. And as everything here unites to destroy the semblance of authority of the critic, who, alone by reason of his profession, keeps informed as to the production of novelties, managers, conductors and virtuosos rub their hands in glee on account of the economies realized on their so called classic programs.

And why "classics?" In what is this essentially free fugue of Bach or of Beethoven "classic?" And why should we enthuse about the bad sounding orchestration of certain celebrated symphonies or about some development by means of timeworn variations? We no longer feel music as did the people of the time of the Revolution or the Restoration. New times, new needs. Just as we could not without danger read only the works of a Bossuet or a Rousseau, so do we rebel against a daily rendition of Beethoven. We must live in our own time! Why is literature more favored than music? The novels of the day are devoured by an ever more avid mass of readers, and the theaters—two excepted—play exclusively the works of contemporary authors. The temples of music alone hold to the morose fetich of the past.

And that is the reason why, while the rare talents among men of letters ride in their automobiles, the numerous musicians of genius whom this privileged epoch, of which Mr. Tiersot writes, saw come into blossom, live almost in misery. What sadder Odyssey than that of a Berlioz, a Bizet, a Gabriel Dupont. But do you think that the majority of the masters actually living maintain a social position worthy of what they represent to the history of our art? It will be time enough, when they are dead, and when their works have fallen into the "public domain" to celebrate them on all the tones.

A REMEDY SUGGESTED.

There is only one remedy for this difficult situation. A dictator would be necessary for its application. Our opera

houses should be forbidden to give works by foreigners or so-called classic works in a greater proportion than that observed by our other theaters, a proportion easy to establish. As for our symphony concerts, they might be prohibited from giving more than one number from a classic composer, all the other numbers should be reserved for modern composers of which the majority should be French; they should be forbidden furthermore to give fragments of dramatic works which have their place in the theater. Every piece to be given should be submitted beforehand in competition, without the name of the author, to the verdict of a special public at a public rehearsal, a public composed exclusively of musicians. There is no other solution. If some musician, because he has won the 'grand prix de Rome,' for example, has the right to impose upon us his lucubrations whenever it pleases him at the expense of the musician who possesses no title but is gifted nonetheless, music is lost. How shall one not regret the consequences which the professional prestige of a Tchaikowsky had upon Russia? When this poor man spoke it is evident that a Moussorgsky, an intuitive genius, had nothing to do but to keep silent. And this is why, in spite of the success (abroad) of the "five," the majority of Russian musicians remain faithful to the conservatory and its German leaders. Let us not be drawn into the same error.

Side by side with this organization of the musicians should be the organization of the public. We touch there the great, the enormous question of obligatory music in the University, of music as an equal of other studies, as in the good old days.

Let us return now to Tiersot's book. We have but one criticism to make of it; it is too short. It should have been a work of two volumes. The first consecrated to French music from the war of 1870 to Debussy. The second dealing with our magnificent accomplishment from Debussy to the war of 1914.

DEBUSSY THE PIVOT.

For Debussy was, to all appearance, the central pivot of the epoch. There was the French music before Debussy and the French music after Debussy. But this author dedicates two hundred pages to the French music before Debussy and only twenty to the musicians who came after. That is too little. Certainly, before Debussy, Mr. Tiersot cites Berlioz, Bizet, Massenet, Saint-Saëns, Lalo, Franck, d'Indy, Fauré, Bruneau and Charpentier. But Germany had Wagner, Liszt, Brahms, Bruckner, Humperdinck, Mahler and Richard Strauss! While after Debussy I see in France, Schmitt, Ravel, Gabriel Dupont, Rabaud, Roger-Ducasse, Moret, Février, Laparra, de Séverac, d'Ollone, Roussel, Aubert Lutz, Hure, Marcel Rousseau, Gaubert, Bachelet, Caplet, Grovlez, Samazeuilh, Delvincourt, Delmas, Milhaud, Auric, Honegger, Durey, Poulenc, Germaine Tailleferre, Dumas, Yves Nat, Jean Cras, Eugène Cools, P. Pierné, Pouché, Kœchlin, Labey, Ladmirault, Vuillemoz, Migot, Mariotte, Fiévet, Bertelin, Doire, Inghelbrecht, Rhéne-Baton, Roland-Manuel, Bretagne, Kunc, Vuillemin, Casadesu, Pillois, Royer, Montfort, Versepuy, Le Guillard, Mangué, Hermant, and others, each of which possessed a characteristic personality. And in Germany?

We await from the pen of Mr. Tiersot a second volume wherein the twenty pages that he devotes to the post-Debussys shall be multiplied by ten. The music of France did not become the first in the world until after its liberation by Debussy. Like Moses, Debussy led the musicians to the gate of the Promised Land. Since 1902 (first performance of "Pelleas et Melisande") the musicians of France have been emancipated and may express what they feel in any form that pleases them without fear of conflicting with arbitrary rules. They have become the envy of the Americans, the English, the Spanish, the Italians, the Roumanians, the Swiss, the Czech-Slovaks,

PHILADELPHIA ORCHESTRA GIVES BEETHOVEN'S NINTH SYMPHONY

Chorus Aids Stokowski Forces in Effective Performance—Kindler and Bispham in Recital—Tetrazzini Scores Again—Philharmonic Society Gives Concert

Philadelphia, Pa., December 15, 1920.—The Philadelphia Orchestra program for December 3 and 4 was made up of two numbers, the Beethoven No. 3 "Lenore" overture and the same composer's choral symphony No. 9 in D minor. The overture made a splendid impression and its sequence of moods were admirably handled by Dr. Leopold Stokowski.

In playing the symphony both orchestra and conductor effectively combined to present the work in a scholarly, artistic and truly enjoyable manner. Indeed, it is seldom that the Ninth has been offered with such authority, clarity and charm of utterance. The chorus, prepared for the concert by Stephen F. Townsend, gave a good account of itself and in several spots reached a high pinnacle of art realization. On the other hand, in the beginning of the choral part the sopranos seemed weak, uncertain and lacked sustaining power. As the symphony proceeded, however, these defects were gradually overcome. The quartet included Della Baker, soprano; Ellen Rumsey, contralto; Lambert Murphy, tenor, and Royal Dadmun, baritone.

KINDLER AND BISPHAM IN RECITAL.

Inspired soloists offering a program of exquisite and artistic arrangement indicates the excellence of the concert given Monday morning, December 6, before a large audience in the ballroom of the Bellevue-Stratford. The event was the second of this season's Monday Morning Musicales, and enthusiasm ran high as each number listed was interpreted by one of the two artists appearing.

Hans Kindler was in fine form and his cello sang a melancholy song, intoned a tripping rhythm, chanted a choral-like phrase or swept through wild passages of dance and passion with a finesse of artistry or an abandon of virtuosity that left those who, though acquainted with the genius of Kindler, none the less enthralled by his attainments in technique, musicianship and interpretative ability as revealed on this occasion. With the delightful intona-

even of certain Orientals. They are the "masters" after the master of them all: Claude Debussy.

NEED A PUBLIC.

It is necessary, as I have said, that the brilliant pleiad of French musicians evoked by Mr. Tiersot in his book, "A Half Century of French Music," should have a public worthy of them. It will be easy for them to have that abroad. But it is necessary that they should have it first in France. And, up to the present, this public does not exist.

The fault is those whose mission it is to form our youth at the University and who neglect the arts in favor of the sciences, thus compromising our musical future. I am aware, of course, of the efforts of certain masters, devoted apostles of music. And great was my astupishment at hearing certain high school pupils render an "a capella" chorus recently with a perfection equal to that of the famous Singers of Saint-Gervais. But this is only a beginning. These same singers would be incapable of understanding a sonata or a symphony. So what is the use?

And the University, whose interest it is to assure the future happiness of the people, does it not realize that by its disdain for music it is sacrificing the purest principle of this happiness? Does not the imposing number of music lovers among university men furnish a proof that music and science are made to be associated? And does not more than one professor of mathematics, with his enthusiasm for music, regret that the insufficiency of his early education condemns him to be forever a poor amateur?

And if the university students are agreed that music should have its place on the scholastic program, why does the University not undertake to gratify this wish?

However, the University was not always so hard hearted, and for a long time it was touched by the grace of music. In the middle ages music was one of the seven liberal arts which constituted the university course.

At present the apparent importance given to music in the curriculum of the Sorbonne, the High Schools, the Schola Cantorum, may well deceive the public as to the results that one has a right to expect in the near future. Mr. Tiersot in his book speaks also of the Historical Concerts which he directed at the Cercle Saint Simon.

But, let me repeat it! This education is insufficient. It is addressed only to a small number of amateurs and musicians. It does not reach the people at all, and, therefore, fails to prepare for our composers the large audience of admirers which is their prime need. The problem of reaching the child is not solved by obligatory chorus singing in the schools.

How, then, may the child be reached? The thing is simple enough and depends solely upon the attitude of our administrators. It is necessary, first of all, that the teacher of music in our schools and colleges should be placed on an absolute equality with the other teachers. He should be required to possess the same proofs of efficiency, diplomas, etc., in his line as the other teachers in their line. And he should receive the same salary.

The School Board should outline a course of music beginning with the infant classes and continuing throughout the entire school course, and giving the pupil "credits" in exactly the same proportion as in the other branches of study. The study of the history and the technic of music should be obligatory, but the choice of an instrument should be absolutely free. [Attention is called to certain matters which are not of general importance. The author then speaks of making the work interesting, and continues:]

Instead of the exercises of Enckausen or even Clementi, the pupil should be given pieces that are simple but modern. Among these may be mentioned the little organ pieces by César Franck, collections of Russian music by Chester, the "Boite à bijoux" of Debussy, "Ma mere l'Oye" (Mother Goose) by Ravel. This literature could easily be augmented if our composers would not disdain to write simply. That would be an excellent exercise for them, for nothing is more salutary than the effort of simplification.

tion for which he is justly noted, the cellist played two groups, the first being made up of a Russian, a Swedish and a Neapolitan number. The second included Schubert's lovely "Cradle Song" the playing of which elicited praise.

Mr. Bispham, as usual, won an immediate ovation. His voice and the clarity of enunciation with which this artist is, inately blessed or has, through constant diligence, attained, have been the subject of much praise so that there is nothing new to be said. Part of his offerings were sung and part given over to the spoken word with cello obligato. His entire list included "In Days Gone By," Tourgenieff's poem with music by Arensky, a Scotch ballad of tender appeal entitled "Edward," and "Sandolphon," from Longfellow, transcribed to music by Loomis.

Mary Miller Mount presided at the keyboard and it may be said without qualification that hardly a more musically-worthy or sympathetic artist could have been selected for the event.

TETRAZZINI AT PHILADELPHIA OPERA HOUSE.

With all the old guard in attendance supplemented by many divisions of seasoned intermediates and an overwhelming number of rookies helping to pack the Philadelphia Opera House, Luisa Tetrazzini was met with a bombardment of applause as she appeared upon the stage Thursday evening, December 9. Negotiating the most difficult passages with ease and equanimity, Tetrazzini displayed all her former fluency in the high reaches, along with her inimitable delivery of staccato notes and the beauty of her scale work. Among her numbers were the "Caro Nome" aria from "Rigoletto," "Couplets du Mysoli," from "The Pearl of Brazil," and the mad scene from "Lucia," which latter closed the recital.

Assisting the diva was J. H. Dove, a young Philadelphia flutist, who was an able second in the last compositions mentioned. This artist was also heard in two duets with Mr. Longo, the capable accompanist who presided at the

(Continued on page 33)

To Celebrate the Birth of the Great Bonn Composer, Dohnanyi Gives Ten Beethoven Recitals in Budapest

Pianist's Performances Prove Dominating Events of the Season—Programs to Be Repeated in Ofen in an Unheated Concert Hall—Artists to Give Other Beethoven Works Later—Dohnanyi Also Conducts—The Royal Opera—Foreign Artists Few

Budapest, November 17, 1920.—The dominating event of the season thus far is represented by a colossal one may even say record breaking—performance by Dohnanyi. In celebration of the one hundred and fiftieth anniversary of Beethoven's birth he will play all the piano sonatas, rondos and variations of the master in a series of ten pianoforte recitals and will then repeat the whole series for the benefit of the public of the neighboring town of Ofen, in an (alas!) unheated concert hall. This is to be followed by a performance of all the master's pianoforte concertos (with the Philharmonic Orchestra) and the trios and piano quartets (with the Waldbauer-Kerpely Quartet). If we remember rightly, a similar comprehensive undertaking has only been carried out once before, and that stands to the credit of Hans von Bülow, who, however, restricted himself to the rendition of the pianoforte sonatas.

The fact that so gigantic an attempt will be possible in Budapest, of all places, is due to Dohnanyi's educational influence, by means of which he has been able to elevate the musical understanding of the public at large to appreciative heights during the period of his residence here since 1916. And in all truth, Dohnanyi's lofty art meets with a worthy reception at the hands of the audiences, which do not attend Dohnanyi's concerts because it is the fashion to do so in order to display their new wealth, but from a real and firmly based love of true art. The manner in which the audiences comprehend all the manifold details of the recital is really extraordinary; with unerring feeling it selects the most magnificent and lofty moments in all the complexity of fleeting sounds, and overwhelms the artist with spontaneous gratitude. Thus we were witnesses of well nigh unrivalled ovations at the close of the indescribably poetic performance of the "Albumbblatt für Elise," after the sonatas, op. 28 and op. 14, No. 2, and after the andante in F.

A REAL PROGRAM MAKER.

Dohnanyi's reproductive art has received its proper modicum of recognition at the most various times and places; yet we should like to draw attention to an apparently subordinate feature of his art, namely, the composition—one might almost say the "architecture"—of his programs. Dohnanyi's pure and refined sense of proportion reveals itself in his selection of the compositions destined for one evening's program and in the way they are linked together. For instance, he does not play Beethoven's pianoforte works according to their numerical sequence. A chronological sequence would be both hackneyed and ordinary, and Dohnanyi's artistic method of grouping the individual compositions in his programs in well proportioned fashion, according to their weightiness, cannot be too highly commended. Thus the nucleus of each program is formed by a more monumental composition, and this is balanced by a number of pieces of more translucent character.

DOHNANYI THE POOH BAH.

The second great event of our season is the fortnightly concerts of the Philharmonic Society. What renders them notable in the fact that Dohnanyi conducts them.

You will see from this that Dohnanyi represents the Alpha and Omega of our musical life, this year at least. His conducting is almost as exceptional as his piano playing. At the three concerts thus far given we heard, among other important works, a very good reading of Strauss' "Thus Spake Zarathustra" (the third performance of this work in Budapest, the first taking place as far back as 1902) very clearly defined, full of power and grandeur, though it lacked lightness at certain points—a drawback that may be set down to the very short time possible for rehearsals, which is in turn a result of the none too rosy economic position of the orchestra musicians. Another unusual item was the performance of Brahms' double concerto, of which the soloists, Waldbauer and Kerpely, gave a very striking performance, fittingly supported by the orchestra. This was all the more noticeable because in the days before Dohnanyi's era of reform the orchestral accompaniments of soloists were poor to an almost impossible degree in every case. We can therefore state with much satisfaction that the concerts of the Philharmonic Society under Dohnanyi's guidance have at last attained the artistic attitude for which we sighed so long in vain. The orchestra in itself has always been excellent, but it sadly lacked a masterful and energetic leader.

FEW NOVELTIES.

So far as new works are concerned, we are to be treated to a somewhat larger number than in former years, but on the whole they are not as important and high class as the average of past seasons. Compositions of very modern origin are almost wholly lacking in the Philharmonic programs, and exceptions are made usually in favor of some native composer of the older school. Thus the symphonic variations of Hans Koessler, which Dohnanyi conducted with the reverence that is due to one's own teacher. At the same concert (November 7) the Vienna bass, Richard Mayr, sang two of Dohnanyi's songs with orchestra—"God" and "Sun-Longing"—both powerful and profoundly poetic settings of verses by Gornoll. Mayr, with his truly beautiful and flexible voice, was entirely adequate to his task. Schumann's D minor symphony, Berlioz's overture, "Les Francs-Juges," and an aria from Mendelssohn's "Elijah" completed the program which may here serve as a type.

THE "ROYAL" OPERA.

The Opera House, now once more called "Royal" (though thus far there is no king), which has no Dohnanyi and refuses to have an Egisto Tango as its conductor, drags on so miserable an existence that we deem it best to pass it by in silence.

Meantime, the Municipal Theater gives occasional operatic performances with "guests." Thus Maria Jeritza,

the temperamental Viennese star, with a company of her own, just gave "Faust" and "Carmen," with the success which might be expected. A newly staged production of "Faust," a perennial favorite, with Artur Demény and Beriska Vágó in the principal roles, held the boards last week.

THAT TANGO CONDUCTOR.

Regarding the genial Egisto Tango, we duly chronicled last spring that, after having been released by the Budapest Opera in the autumn of 1919, he accepted an invitation extended to him by the Roumanian Government and went to Klausenburg (in Siebenbürgen) as director of the National Opera House. He briskly started on his career there, but after five months had passed he left the Klausenburg Opera House and Roumania severely alone and returned to Budapest. It is reported that perfectly indescribable musical conditions reign in the Roumanian town. The people have absolutely no idea of musical culture; utterly uneducated village schoolmasters are appointed directors and professors of the conservatory, and these naturally have a great deal to say in musical matters. Thus, an attempt was made to force Tango to give an "Aida" performance at a time when his orchestra still

lacked about half of the wind instruments imperatively needed, without permitting him a chance of filling up the vacancies by engaging foreign musicians. When, finally, his stage manager was dragged before a court martial for alleged espionage, Tango deemed that matters had gone far enough and beat a rapid retreat.

Here in Budapest—now that a court of honor nominated by the Cabinet has exonerated him from the charge of active connection with the defunct Soviet government—Tango has planned a series of historical concerts with extremely interesting programs. These he is going to give with an orchestra built up on the nucleus of a military band.

STILL SECLUDED.

We are still almost cut off from foreign artists, though a few Viennese artists, such as Emil Sauer, come to town without being of considerable importance for our musical life.

Richard Mayr, the Viennese bass, vouchsafed us a song recital a few days ago, and Berta Kiurina, soprano of the Vienna Opera, followed his example too days later. An event to which we look forward with more than ordinary interest is the violin recital of the now world famous Emil Telmányi, a Hungarian who has lived in Denmark since the war.

COSTS TOO MUCH.

The appearance of Maurice Ravel in Vienna aroused emotions in us akin to those of a poor child gluing its nose to the window pane to gaze at the beautiful and unattainable toys inside. Plans were made in sufficiency for the appearance of both Ravel and Casella at Budapest, but all attempts were annulled by the tremendous difficulties caused by the rate of exchange. Our hearts are sore and heavy when we remember the "good old times" of yore, which rendered it possible in 1911 for a Budapest publisher to arrange an evening in Vienna and Budapest with the co-operation of Debussy.

BÉLA BARTÓK.

Elgar's Second Symphony Appears in London Again and Then Quickly Exits

Conductor Boult and His British Symphony Orchestra Fail to Arouse Any Special Enthusiasm After the Performance of This Work at the Quinlan Subscription Concert—Rubinstein Plays Brahms—Roland Hayes Makes Excellent Impression with His Negro "Spirituals"—Moiseiwitsch's Niece Gives Recital—Hofmann Heard Again—Heifetz Plays the Elgar Concerto—The Carl Rosa Opera Company Successful at Covent Garden—Cortot Draws Crowded Houses—Modern British Works Given

London, November 29, 1920.—Elgar's second symphony was the most important item on the program of the Quinlan subscription concert at Kingsway Hall last Saturday afternoon, and Conductor Adrian C. Boult made the most of it, with the efficient assistance of the British Symphony Orchestra. The critics of aristocratic tastes found the symphony to be full of noble thoughts. Unfortunately its nobility did not appear to touch a sympathetic chord in the breast of the ignoble public, and the score will probably be shelved again until another Elgar enthusiast believes the public to be ready for a fresh revelation of symphonic nobility. One of the most experienced critics thought that the work would be more effective in a larger hall where

audience was more keenly sensitive to nobility than the Kingsway Hall audience had been.

HARTY CONDUCTS LONDON SYMPHONY.

Meanwhile the London Symphony Orchestra was playing under the direction of Hamilton Harty in Albert Hall. But three orchestral concerts at least three miles apart are not to be heard by a common mortal when they all begin at three o'clock. It will have to be heard in the same way the ancients thought they listened to the music of the spheres:

"There's not the smallest orb which thou beholdest
But in his motion like an angel sings,
Still choiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

ROLAND HAYES SINGS.

My muddy vesture of decay, as Shakespeare calls it, also prevented me from hearing the negro tenor, Roland Hayes, sing a number of negro spirituals and American Indian songs at three o'clock in Wigmore Hall. In justice to this deserving artist I must quote from the Daily Telegraph:

There are very, very few who can sing the spirituals as we recall them in the days of the Jubilee Singers fifty years ago. There is a grave risk of these beautiful songs deteriorating into the conventional through the machinations of the contemporary sophisticated concert-room artist. . . . It is, then, to Mr. Hayes and to those who have the true secret to see that the spirituals are preserved in their right atmosphere, and no one in recent years has deserved better of us who are interested in these beautiful things than Mr. Hayes.

A SLIM RUSSIAN.

Immediately after Roland Hayes left the platform the young, slender, charming little blonde, Kanevskaya, began her piano recital at half past five. She is a pupil of her uncle, Moiseiwitsch, who has given her some secret for producing a big tone. The tone is bigger than the girl, but not more attractive. Nevertheless I think she was ill advised in selecting Rachmaninoff's G minor prelude so soon after Hofmann's cyclopean performances of it in the Queen's Hall during his recent recitals. Psyche's power lies in her sweet persuasiveness and not in her ability to swing the hammer of sinewy Vulcan.

THE THIRD HOFMANN RECITAL.

Josef Hofmann, however, at his third recital in Queen's Hall swung Vulcan's hammer with a vengeance and authority. The Handel-Brahms variations and fugue, the Schubert-Tausig military march, and the Schubert-Liszt "Erkling" were enough in themselves to test a pianist's endurance without a dozen works of all shades of delicacy, fleetness, complexity and massiveness thrown in to make the measure full. I suppose there were many young men and maidens in the large audience who will talk about the feats of Hofmann when they are old, even as I like to recall the wizard Anton Rubinstein of some thirty-eight years ago. "Eheu!" exclaimed Horace, "fugaces labuntur anni"—which was his old fashioned way of saying, "Ah! the fleeting years glide on."

HEIFETZ IN THE ELGAR CONCERTO.

At the Philharmonic Society's concert last week Heifetz gave a very brilliant and memorable revival of Elgar's violin concerto, which created unusual enthusiasm with the Queen's Hall Philharmonic audience. The performer was recalled again and again to the platform, and finally the composer himself appeared and shared the augmented applause with his able exponent. If the composition itself has great intrinsic merit for musicians and attractions for the public, why was it so neglected that a revival was nec-

(Continued on page 46.)



SOUTH ENTRANCE TO ROYAL ALBERT HALL, LONDON.

Photographed from the steps of the Royal College of Music, by Clarence Lucas.

"distance would lend enchantment." The only point on which I might disagree with that critic would be about the desirable distance.

CALVÉ FAILS TO APPEAR.

Calvé was to have been the soprano, but her place was taken by Rosina Buckman. Peter Dawson was the Wotan who bid a very musical farewell to his somnolent daughter with a brilliant orchestral accompaniment.

RUBINSTEIN PLAYS BRAHMS.

I got up town to the Queen's Hall in time to hear a part of Sir Henry Wood's orchestra play the last movement of Dvorak's "New World" symphony and the entire orchestral part of Brahms' D minor piano concerto with Arthur Rubinstein at the keyboard. This was unmistakably a very fine performance and the public gave the pianist a long and vigorous round of applause. Perhaps the Queen's Hall

"FIRST THE MUSIC, THEN THE POETRY, AND LASTLY, THE SINGER"

This, Povla Frijsh Believes, Should Be the Plan Carried Out by the Real Concert Singer—A Recital, She Says, Is the Big Test of a Singer's Ability—Has Large Operatic Repertory—Her Splendid Successes with Orchestra

Povla Frijsh says that a real concert singer is one whose first consideration is the music, then the poetry and—lastly, the singer. Furthermore, Mme. Frijsh does not care about people going to hear her sing just because it is she, but on account of a desire to listen to the works which she is performing. So many times, according to the singer, one person asks his neighbor what the recitalist is singing, only to receive some such answer as: "Oh, I don't know! And I don't care—I come to hear the singer, not so much the things she does."

"The artist should keep herself in the background and feature her art. A recital is the big test of a singer's ability," Mme. Frijsh remarked to the writer in the course of a recent interview. "Why? Because you go out on the stage with only the piano (like a black coffin) in sight, and you sing, perhaps, sixteen different songs, with only a second in between each in which to change your brain and, perhaps, that of 2,000 listeners! In opera, everything is different. The atmosphere has been created, there is the scenery, the lights, the orchestra, and your fellow singers—"

"Just a minute, Mme. Frijsh," interrupted the writer, "why is it, do you think, that so few want to remain in concert work? After a little, one hears of a desire on their part to go in for opera?"

"The chief reason for this operatic aspiration is due to the lure of the stardom system which has been cultivated in America—"

"And have you never considered operatic work, Mme. Frijsh?" again interrupted the writer.

"Oh, yes," she replied with animation. "I have, and my repertory is extensive, but I have always shrunk from going into a company because then one is obliged to sing the roles assigned and those, which, no doubt, the artist doesn't care for. Guest performances in certain roles interest me most! Lately, strangely enough, two conductors have suggested that idea to me!"

"And your favorite roles?"

A smile lighted up the singer's face as she said: "That question is rather difficult. Let me explain. My favorite roles are two in French operas that have never been heard here!"

"Oh, I see! It's best to let well enough alone!" laughed the interviewer.

"But," continued Mme. Frijsh, "apropos of opera, I should like to say that I went to Philadelphia just the other day to hear the exceedingly talented American conductor, Chalmers Clifton, direct a performance given by one of the Italian opera companies, of 'Cavalleria Rusticana.' And the strange thing was that, despite the fact that Italians sang the roles, nobody gave the note of real Latin temperament as did the conductor with his beat. It was a great pleasure for me to hear this old opera so superbly conducted."

"And the role of Santuzza? Do you know it?"

"How could I call myself ready to sing guest performances if I didn't have Santuzza at my finger tips! And that reminds me of another thing," exclaimed the singer, "I believe that a singer can begin as a concert artist and go into opera, but cannot as an operatic singer jump into concert work and be a success right off. Concert work, to me, is like a fine pastel; opera, like the heavy brush-work of a piece of stage scenery."

Mme. Frijsh believes that there is a great future in this country for opera. The capacity houses that meet various traveling opera companies on the road indicate growing interest. These companies, she thinks, are a great means of educating the public musically. When the interest in opera has been secured, then the next step will be the symphony and eventually chamber music, the highest form of the art!

Of much importance is the reputation that Mme. Frijsh has made as an orchestral soloist. She has to her credit appearances with practically all of the most prominent organizations in this country, for she has sung with the Philadelphia, the New York Philharmonic, the Minneapolis, with Bodanzky conducting in place of Oberhoffer, the St. Louis, the Chicago, the Detroit and Boston Symphony orchestras, not forgetting the San Antonio, Tex., Symphony, Blitz, conductor. When Mme. Frijsh appeared here in New York with the "Society of Friends of Music," she was heard in Ernest Bloch's "Poemes d'Automne," the composer conducting. She has also sung with the Metropolitan Opera Company Orchestra at a benefit for France.



POVLA FRIJSH,
Danish soprano.

With several of the orchestras, she was heard in unusual offerings, for instance, when she sang with the Philadelphia Orchestra for the first time, she did two psalms, 137 and 114, set by Ernest Bloch, with the composer at the conductor's stand. The second engagement was under Stokowski's baton. With the Chicago Symphony, Mme. Frijsh gave for the first time in America Cesar Franck's "Archangel Air" from "Redemption."

The interesting thing about the last mentioned work is that even in France, one cannot get the orchestral score, the conductors having to direct from the piano score. Heugel & Co., however, very graciously had the orchestral score copied for Mme. Frijsh so she could sing it in America. Therefore, no one is able to use it in this country but Mme. Frijsh.

Last year when the singer appeared with the Boston Symphony, she gave the first hearing in that city of Bloch's two psalms, Duparc's "L'Invitation au Voyage," Moussorgsky's "Hopak," etc. And lastly, at her appearance with the Metropolitan Orchestra, she sang "La Marseillaise"—that was during the War, when the soprano's efforts for France helped to raise \$40,000.

"Why must singers give silly things for encores?" asked Mme. Frijsh. "Is it to make themselves popular? After doing something very lovely and impressive, why do they insist upon shattering the mood? Personally, I don't like encores, nor do I think well of repeating songs! If one goes favorably with the audience, if the song encores is gay and short, then it might be all right to give it again. If, on the other hand, it is intense and is stamped on the minds of your hearers, you must never give an over-dose of the beautiful!" J. V.

NEW ORLEANS PHILHARMONIC PRESENTS SOPHIE BRASLAU

Singer Delights Capacity Audience—Louis Faget at Saturday Music Circle—Coming Attractions

New Orleans, La., December 2, 1920.—The Philharmonic Society gave its first concert of the season on December 1 to a capacity house. The attraction was Sophie Braslau, whose large, vibrant and well modulated voice, together with her fine artistic sense, held the large audience from her very first number. She displayed unusual vocal skill in the florid selections, and proved herself capable of all the demands of flowing cantilena in the numbers requiring breadth and opulence of tone. Miss Braslau's versatility was evinced by the program she presented. That she scored an emphatic success is mildly expressing the reception accorded her.

SATURDAY MUSIC CIRCLE PRESENTS LOUIS FAGET.

The Saturday Music Circle recently gave its first musicale of the season. A feature of the affair was the cello solo played by Louis Faget, late of the Cincinnati Symphony Orchestra. Mr. Faget's rich and sympathetic tone and his fine technical equipment served him in good stead in the Boellman "Variations Symphoniques." This young artist has long been a favorite here, so that the hearty applause he received was no surprise to his friends and admirers.

COMING ATTRACTIONS.

Philip Werlein, Ltd., through its artistic department of which Harry Brunswick Loeb is the efficient manager, will present the following artists during the season: Schumann-Heink, February 5; Tetraxini, February 10; Godowsky and Rosen, March 16; Ruffo, April 4, and Kubelik, April 13.

Among the fine attractions to be heard in this city will be the following, offered by the Philharmonic Society: Fritz Kreisler, Mabel Garrison, the Thibaud-Bauer-Casals Trio and the New York Philharmonic Orchestra.

A CHOPIN SPECIALIST.

Victor Wittgenstein, pianist, was heard at a private recital and created an excellent impression. Mr. Wittgenstein is a pianist of wide culture and, while very happy in the compositions of the older masters, he is particularly so as an interpreter of Chopin. H. B. L.

Zoellners at Iowa Teachers' College

Cedar Falls, Ia., December 9, 1920.—The Zoellner Quartet, distinguished exponents of chamber music, gave a splendid concert here for the Iowa State Teachers' College on December 8. Although arriving somewhat late, the audience was at once put in rapport by the graciousness of the artists and their magnificent playing. Two encores had to be given, one after the Dohnanyi quartet, op. 15, which was interpreted by the Zoellners in a stirring manner. S. S.

Suggestions for Holiday gifts of permanent value

Refrains de France.—A collection of XVIIth and XVIIIth century French folk-song classics assembled and harmonized by Gustave Ferrari. Superbly illustrated with numerous reproductions of drawings by famous French masters, done in sepia. Édition de luxe, price \$2.50 net.

Songs and tales from the dark continent. By Natalie Curtis.—The only book of its kind, this volume presents, in story and music, a most absorbing and fascinating picture of authentic tribal customs and primitive songs of native Africans. As such it is indispensable to every student of Afro-American folk-music, hence of an important branch of American folk-music in general. Either as a book or as a musical collection this volume is a gift greatly to be desired. Price, \$4.00 net.

Little need be said about *The Musical Quarterly*. It is universally conceded to be the leading American musical magazine in its field. At the subscription price of \$3.00, it is unique as the best in periodical music literature at a very moderate price—surely a splendid gift.

We can think of no more appropriate gift to the student and lover of modern piano music than Leopold Godowsky's *Triakontameron*. From the bewitching "Alt-Wien"—a breath of the Vienna that was—to the stirring "Requiem" these thirty pieces will add dignity and distinction to every pianist's library. In six volumes. Price each, \$2.50 net.

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Excerpts from Comments of Daily Press on Her New York Recital Aeolian Hall, December 13th

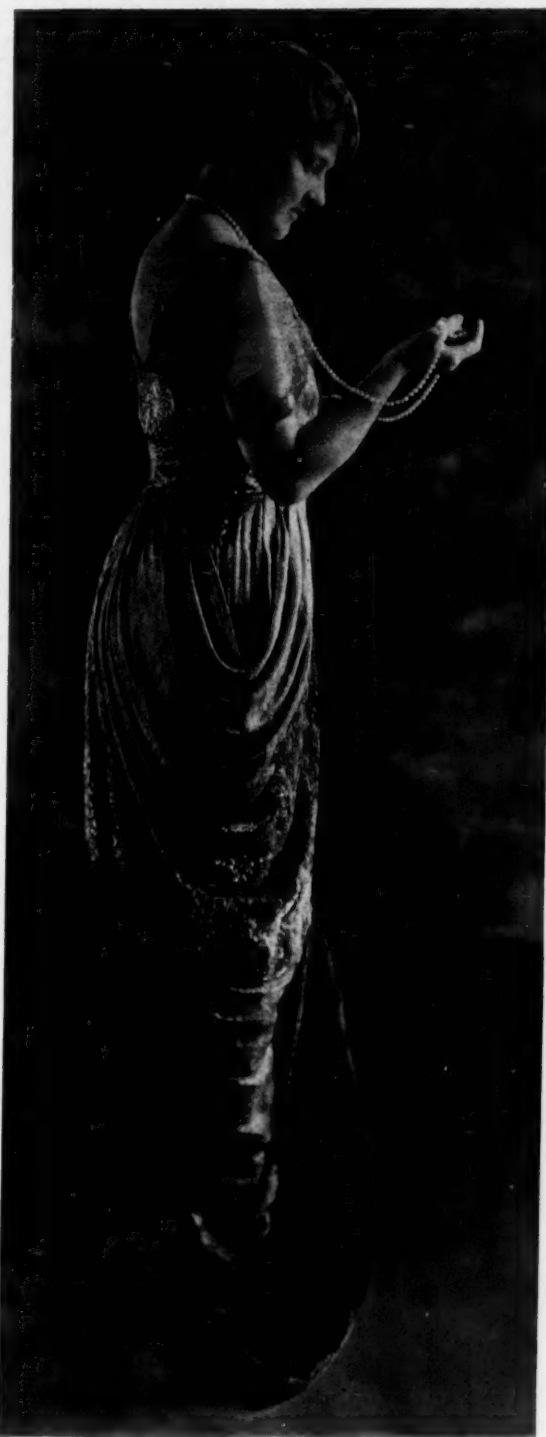


Photo by Blank & Stoller, N. Y.

Miss Peterson is a generally interesting singer. She sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style that commends itself by its naturalness and its continent treatment of tone.—New York Herald.

Her program was of singular interest and variety, devised by one who had investigated for herself the literature of song and found much there that is not hackneyed. . . . Miss Peterson sang with much grace and with felicitous and characteristic expression. Her French diction is excellent.—New York Times.

Her voice is recognized for its fine quality and her singing always affords enjoyment. She has improved since her last appearance here. Her clear tones have taken on more warmth and her interpretations are more finished.—New York World.

She has gained in assurance and poise. Her voice has taken on added lustre. From a purely musical standpoint her interpretations of old Italian, Spanish and French songs were delightful.—New York American.

Charm and a pretty voice were the distinguishing features in the singing of May Peterson.—New York Tribune.

It (the voice) has the great charm of being always perfectly in tune. The delicate charm and simplicity of the old songs were well suited to Miss Peterson's dainty style.—New York Evening Post.

Her charm and unaffected manner brought immediate response from the well filled hall. Miss Peterson has a real legato, a happy temperament, and she excels in a crisp French diction.—New York Evening Mail.

MAY PETERSON

Soprano Metropolitan Opera Company

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"THE ABILITY TO CONSERVE BREATH THE ART THAT CARRIES THE SONG"—SAYS IDA GEER WELLER

Well Known Singer Has Much of Interest to Say Regarding the Value of College Training, Atmosphere, Program Building and Kindred Topics

"And what are your rules for success?" was the first question asked of Ida Geer Weller. "I know that is an old, possibly stale query, but it is surprising the variety of answers it brings forth, and anyway it is always interesting to learn just what the individual artists thinks on the subject."

"First of all, we must love our work," was the ready response, "for in order to give pleasure to others it must be a pleasure to the giver. I am never happier than when before an audience, for I love every minute that I sing. I feel that each individual member of the audience is my friend and must be treated in just as interested and personal a way as when they are entertained in my home."

"It all looks so easy—I mean an artistic performance—and that is part of the joy to the audience, to know that the singer is not going through an ordeal of misery to sing. But much of the success of a recital belongs to the attitude of the audience, for there exists that unseen something that must be understood by a singer in order to hold the attention. You know that people do not need to sit through a program unless they are really interested, for there are too many other diverting things to do these days to keep them against their will."

THE VALUE OF COLLEGE TRAINING.

"Well," said the interviewer, people were certainly interested in your work at your recital for they remained to the end and then went down into the reception room by hundreds. It must have made you very happy indeed."

"It did, quite naturally," she answered. "But I never feel that I am of as much value to a performance as the hard work that has gone before, for it is hours, days and years of study and living with one idea, of singing the songs to the world with the hope of making some one happier and filling an obligation that we all owe to the world as we pass through, that really counts. Whatever we have thought or lived has an effect on our work. For that reason, the value of a fundamental education and college training can never be overestimated. A voice is a very small part of the equipment. We need to know literature in order to value the lyrics, and a dramatic education is a valuable asset. I have always been glad that I took the time to get some of this equipment, for whatever we know or have lived is an addition to our store of knowledge and puts a color to our work that does not come by chance. In fact, not much comes that way, to my way of thinking; everything is the result of a definite principle and rule."

THE TEACHER SHOULD PRACTICE WHAT HE PREACHES.

"And above all things else, a definite principle of tone production is necessary. Only one thing is of more importance, and that is to have a teacher who can sing himself and therefore is able to demonstrate tone. Can you imagine anything so absurd as a person studying violin or piano with a master who can only play a cornet or perhaps has been a book salesman? He may be the finest of his profession in the world, but that would not make his profession that of a voice instructor."

"We hear so much about poise, and that years of experience are absolutely necessary to gain poise. I am willing to grant that experience is a good teacher in any line, but I know that the first essential to poise is an unquestionable knowledge of tone production: knowing just what one can do with the voice and not fearing that each note that comes may be the last. Fear makes cowards of us all, and if one knows before going on the platform that in some way or other he may get through the program, but has no definite idea as to what he is about, you may be sure

that he is afraid before the audience is in view. How could he help but be?"

"ABILITY TO CONSERVE BREATH THE ART THAT CARRIES THE SONG."

"When you speak, you do not stop to wonder if your voice will last to the end of the conversation. Why? Because you know that you are capable of talking and never give a second thought to the fact that you speak. Now, if you try to drive a car without a few lessons on the method of manipulating the machine, you may be up a telegraph pole or over an embankment. I have had the experience, and never until I mastered the handling of a machine could I drive with any pleasure or confidence."

"This tone production proposition is very logical and must be handled just as exactly as any other mechanical



IDA GEER WELLER,
Mezzo-contralto.

contrivance. The art that we are able to put in singing depends on how the work is polished; but first we must build a foundation before we can put on the tower. To be able to sing a program of powerful and difficult songs and then feel as fresh as when we began is something that is not acquired by chance. A motor will operate as long as you have a supply of gas, and so with a voice. It functions just so long as you have a supply of breath. Breath

is primarily an essential, but the ability to conserve the breath is the art that carries the song."

ATMOSPHERE AND THE SONG.

"It's a safe guess that you are fond of outdoor sports," ventured the interested listener.

"Oh yes. The outdoor sports, golf, tennis and swimming are splendid recreation for singers, for while they are great fun, the singer at the same time benefits, thereby conserving time which is ever a big item. When I can at one time improve and enjoy a vacation, I feel that I am accomplishing much."

"I remember one time I was working on some American songs for the Lockport Festival. One of them was 'The Sea.' At the time I was down by the sea, and I was rather a joke among my friends, for every time the sea was rough I had to sing that song. But the method worked, for the song came out beautifully and the inspiration of the dashing waves helped paint the picture. Grieg's 'Mountain Maid' was worked out along the same lines this past summer, while spending the season on Long Island. The woods and drives with the hills and bays on the North Shore were worth much as a setting for this wonderful song. Many times I sang over the program for Aeolian Hall while walking between the holes on the golf course at the Huntington Country Club. You see, I carry my songs in my mind wherever I go and never miss a chance to sing them over when the opportunity presents itself."

MAKES FRIENDS WITH HER SONGS.

"No song can be grasped in a few readings, and it is only by living with them and making them friends that the fullest interpretation can be made of them. We cannot give what we do not possess, and if we have lived with a song long enough to make it our own, the audience cannot fail to get the meaning of the song and enjoy it."

And one instinctively thought of the lawyer, who, himself a musical critic, was overheard to remark to this gifted singer, "Well, this is the first recital that I ever heard in my life that I can truthfully say I could sit down and listen to it all over again."

"PROGRAM BUILDING AN ART IN ITSELF."

"But after all, that man's praise meant more than the songs themselves, don't you think?"

"Assuredly. The building of a program is an art in itself. A few songs thrown in together is not a program. The ideas must be arranged with just as much thought and care as an artist calls for in painting a picture. He has a definite idea of just what he is going to do and why, the effect he desires and the colors to use. He may work a long time putting in a little gray here, or a brilliant red over there, before he is ready to stop. But when the picture is made, he does not allow any dabs to be put on to spoil his vision. That is why I do not give encores until the end of a program."

"I love to think of my songs as each being a bit of shade or color to paint the picture, and I like to do as the painter does, put all the dabs and touches on before I see the audience and then give them the best I know of the painting. It is not selfishness or a foolish idea that I do not like to spoil the setting, but just a love of the real art."

THE ACCOMPANIST.

"And speaking of settings, too much credit cannot be given the accompanist for his part in the successful rendition of a program. I value a good accompanist beyond expression. He is as much a part of the picture as the singer or the song. I always try to have an accompanist who is thoroughly capable and one that I do not have to think about after I begin to sing. He must be an artist who handles his part of the work without a thought from me. He must live the song just the same as the artist, and an accompanist who feels the message of the song and is in perfect accord is a prize not to be lightly mentioned. I have all consideration, respect and warm admiration for the accompanist."

KNOWLEDGE OF YOUR SPECIAL SPHERE NECESSARY.

"That reminds me of a rather interesting experience," answered the singer in response to an inquiry concerning her range of voice. "A woman of prominence who attended my recital, tells me that she had not sung for months because every teacher she had recently had, insisted on having her work on dramatic soprano songs and she felt in herself that she had not that voice but a mezzo-contralto similar to mine. In despair she gave up her work, but having heard me sing—some one with a mezzo-contralto having the courage to sing in her own range—she has taken heart and has practised every day so that she feels that she will herself be able to sing again."

"I can thoroughly sympathize with her, for, as many people know, several years ago, I lost not only my singing but my speaking voice as well, through the efforts of a voice teacher—trying to make a dramatic soprano of me. I know I have a dramatic voice. I have had an education for dramatic work that has developed that natural instinct, but it is a low dramatic and not a soprano. My voice would soon be torn to shreds singing any of the dramatic soprano arias or songs. True I can sing brilliant high tones, because none of my tone production is of the covered or muffled type and the high tones can get out, but I could not live up in the high regions of song. Taking a wonderful high tone is no indication that I am a soprano, but a sure proof that the teacher I have knows how to teach free tone production."

H. R. F.

Chicago Orchestra Self-Supporting

The Chicago Symphony Orchestra, which comes to New York for an appearance on January 25, is probably the only self supporting organization of its kind in the world. It owns its own home—Orchestra Hall—which was built by popular subscription in 1904, and for which about 8,500 people contributed to the fund in amounts ranging from ten cents to \$25,000. Since the erection of the building the income from ticket sales and from office rentals has met all the expenses of the organization. Under the direction of Frederick Stock, the orchestra gives ninety concerts each season in Chicago, and in addition to these, it presents a regular series of ten in Milwaukee and three in Aurora. Mr. Stock has been conducting the orchestra for the past sixteen years; he is the successor to Theodore Thomas, who directed it for fourteen seasons.

Critical Opinion of RUDOLPH POLK—VIOLINIST

A careful and musicianly player, possessed of unusual technical proficiency.—*New York Globe.*

Polk is a sincere and rightly ambitious artist—an admirable musician—straightforward and sincere.—*New York Tribune.*

A tone that was big, suave, and ingratiating.—*New York World.*

Real musical gifts.—*New York Herald.*

A genuine musician.—*New York American.*

In the Saint-Saëns concerto he displayed no small degree of virtuosity. He played Tartini's sonata in a way that spoke eloquently for the old master and himself.—*New York Mail.*

A serious and earnest young musician.—*New York Journal.*

His playing is marked by dignity and seriousness. Polk made a very favorable impression as an artist of high purpose, and was much applauded.—*New York Times.*

His attitude toward the music was serious and his general work showed artistic purpose.—*New York Sun.*

Plays with dignity, breadth and power.—*Brooklyn Citizen.*

He fully sustained the excellent impression created at his previous performance.—*Brooklyn Standard Union.*

Polk gave another successful recital.—*Brooklyn Times.*

He knows how to sing, and possesses a fine, tender, silky tone.—*Chicago American.*

By his presentment of the Saint-Saëns concerto and Tartini sonata he proved his right to be placed among the thoroughly well equipped and musically capable violinists of the country.—*Chicago Herald.*

Polk scores success in recital.—*Philadelphia Bulletin.*

Violinist wins audience.—*Philadelphia Record.*

171 West 71st Street - - - New York City

BENNO MOISEIWITSCH

"Flawless style and musicianship without a blemish."—*Chicago Tribune*.

"The style, the spirit, the marvelous accuracy, the intense beauty of the lyric passages fairly swept the audience out of its accustomed calm."—*Chicago Journal*

"He struck real sparks of genius."
—*Chicago Herald*.

"A command of tonal gradations that is marvelous."—*Chicago Post*.



Soloist, November 19th and 20th with CHICAGO SYMPHONY ORCHESTRA

Chicago Tribune, November 20, 1920.

"With perhaps one exception, there is no artist before the public today who is so irreproachable in his serenely impersonal musicianship and technical infallibility as Benno Moiseiwitsch who appeared with the Chicago Symphony yesterday. There is a splendor about his art that is like the unearthly beauty of distant and unconquered heights of cloud-veiled mountains. And recognizing its pianistic perfection, the reserved devotees of the symphonic Friday afternoons paid Mr. Moiseiwitsch the unique tribute of repeated bravos.

"The Schumann A minor concerto was an exhibition of flawless style and musicianship without blemish. Interpretatively it was drawn with powerful strokes that wasted no time on neurotic sentiment or finicky flourishes of phrasing.

"His second appearance of the day was in Schelling's 'Fantastic Suite' for piano and orchestra. This is an amazingly effective composition. Mr. Moiseiwitsch went through its labyrinth of twisting rhythms and intricate pianistic difficulties as if it had been a five finger exercise. It was playing with power, glowing imagination, absolute technical surety, and aflame with that rare quality which is sometimes called for want of a better name, genius."

Chicago Daily Journal, November 20, 1920.

"There is a temptation to say that a new pianist was discovered at Orchestra Hall yesterday, although that pianist is Benno Moiseiwitsch who made his first appearance here last season.

"But anyone who can play Ernest Schelling's 'Fantastic Suite' as he played it yesterday with the Chicago Symphony Orchestra deserves to be treated as a discovery.

"Such a cyclone of octaves as whirled through the scherzo movement of the suite were something new even in these days of good pianists. And the style, the spirit, the marvelous accuracy, the intense beauty of the lyric passages fairly swept the audience out of its accustomed calm."

Chicago Evening Post, November 20, 1920.

"Benno Moiseiwitsch was the bright star at the concert yesterday. He is a master of his instrument and with a command of tonal gradations that is marvelous. It was beautiful piano playing,—the Schumann just in the spirit of the old tradition and the Schelling a joy."

Chicago Herald & Examiner, November 20, 1920.

"Benno Moiseiwitsch showed himself a versatile artist of the piano as soloist yesterday for the Chicago Symphony Orchestra. His playing showed both fire and color in the Schumann concerto in A minor, and he struck real sparks of genius in Schelling's enjoyable 'Fantastic Suite.' His interpretations glowed with fire and he played with the buoyant exuberance of youth, neither mellowed nor spoiled by the disillusion of riper experience. His success with his audience was no less marked than his artistic triumph."

Chicago American, November 20, 1920.

"On the same program Benno Moiseiwitsch's name was another assurance of joy in store. His recitals have fixed him firmly in the hall of fame where we place the chosen of the keyboard."

COMING ORCHESTRAL APPEARANCES:

New York Symphony, December 25-26. St. Louis Symphony, February 4-5. Boston Symphony, February 25-26

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ELMIRA, N. Y., OCT. 24, 1920

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"Enlivened with color, light and shade."—*Advertiser*.

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"Capable of big dramatic effects."—*Advertiser*.

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"Great flexibility."—*Star-Gazette*.

GRATIFICATION

"From first to last, there was increased satisfaction and delight."—*Star-Gazette*.
"Seldom has any artist given so much real pleasure to an Elmira audience."—*Advertiser*.

HETEROGENEITY

"Wide range of style and age. Music of contrasting racial instincts."—*Star-Gazette*.

INTERPRETATION

"The dramatic action and the feeling that the singer puts into his songs was splendid."—*Advertiser*.

JUDGMENT

"Gave us sanity of expression without the loss of glow or emotion."—*Star-Gazette*.

KNOWLEDGE

"At no point did Mr. Patton fail to understand the requirements of the widely differing spirit of the compositions."—*Star-Gazette*.

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"No compromise with trick devices."—*Star-Gazette*.

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"Pleasing stage presence."—*Advertiser*.

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"Voiced our deepest feelings but saved us from the hectic and theatrical."—*Star-Gazette*.

Ovation

"A response to an insistent audience increased the length of the program by three numbers."—*Star-Gazette*.

"The audience expressed its appreciation by hearty applause."—*Advertiser*.

PREPARATION

"Mr. Patton is certainly an example of long and patient study."—*Star-Gazette*.

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"Excellent quality."—*Star-Gazette*.

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"Wide range."—*Star-Gazette*.

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"Fred Patton sang gloriously—he sang—he did not 'render'."—*Star-Gazette*.

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"Fine, but never overwrought temperament."—*Star-Gazette*.

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"Essentially an oratorio singer, he seemed equally skillful with the lighter songs and ballads."—*Advertiser*.

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"One of the great voices."—*Advertiser*.

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"Noticeably fine and clear enunciation no matter what language employed."—*Advertiser*.

X

Let X represent the unknown quality which Fred Patton evidently fails to reveal in recital.

YOUTH

"Young, full of enthusiasm, and in the first flush of his career."—*Advertiser*.

ZEAL

"A high sense of duty toward his talents and the art he loves."—*Star-Gazette*.

Exclusive direction: HAENSEL & JONES
AEOLIAN HALL . . . NEW YORK

Debussy—Some Random Reflections

BY FRANK PATTERSON

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Debussy was at the same time a beginning and a culmination. A beginning of what? one will ask. That is a question that must be asked for some time to come, and to which the answer will be awaited with interest. For in all similar cases, where a supreme genius terminates a gradual growth, the immediate result is nothing more than a sort of wild confusion, just the sort of wild confusion that one finds in much of the futurist music of the day, in the paintings of the cubists and the poems of the dadaists.

One of the most interesting and puzzling features of Debussy's work is the fact that, musically, it seems to stand alone. The suggestion that he might have been influenced by the Russians is as unfounded as the suggestion that his musical fraternity is to be found in the work of Cesar Franck or Fauré—though Fauré does show a certain relationship, but this relationship is contemporary rather than precursory, and owes its being to the same influences. Franck probably influenced Debussy not at all and Fauré rather as a teacher than as a composer.

Yet Debussy is easily explained—or let us say, rather, easily felt—for this matter of artistic fraternity is frequently rather one of feeling than of any accumulation of hard facts. And that feeling is as difficult to describe as it is impossible to tell of the sound of a new harmony or the odor of some unknown, exotic perfume. To really sense it, one would have to read all of the books, see all of the pictures, that influenced Debussy; one would have to have lived in that time of mid-century renaissance, to have met those men whose very souls were enwrapped in the growing mysticism of the day, the fatigue, satiety, the desire for sensations, gentle but vivid, but above all new, the dream of Oriental lands, of idealized classicism, of everything or anything except their own sordid lives and sordid loves.

THE BEST WAS SMALL.

The best French art of all times was small art. One does not go to France for bigness or majesty, except the majesty of heroism. In spite of Corneille and Hugo, Balzac and Berlioz, the epic does not belong in France. They have a finer art, an art more exquisite and intimate. It is hard to reconcile this with the majestic design of Paris, with its broad streets, its great open spaces and its magnificent vistas or with the immense canvases their painters have produced, their battle pictures and allegorical designs. But these things are involved with the psychology of French imperialism and pride of race, a discussion of which would lead far beyond the limits of this article.

French art, and with it French music, has ever been small, small and exquisite, small and transcendently lovely. Attempts like those made by Berlioz, by d'Indy and Reyer and others, to create the great French symphony and the great French opera, to emulate Beethoven and Wagner, have been doomed to failure. For whatever may be the opinion of the work of these men in France, the outside world has found it wanting. The outside world accepts French art with avidity when it is truly, sincerely French, but repudiates it and turns away from it when it assumes a false face and wears clothes not its own.

DEBUSSY SUI GENERIS.

And Debussy, with the wisdom of exalted genius, also turned away from these. The work of Debussy shows no effect or influence whatever of that of Berlioz, and very little indeed of any one specific composer. The reason is simple enough: Debussy was French and had French feeling and French thought to express. He could not express this in the idiom of any foreign composer, and there had never lived a French composer strong enough to exert potent influence upon a man so strong. This capacious mind gathered together the best of all of the classic schools. His utterance is associated with the "chansons" of old France, those madrigals and folk songs which sprung directly from the French soil, unspoiled and untouched by foreign thought. Of all French composers Debussy is the most French; it would have been a tragedy had he written a symphony!

French national education is the best of education. The National Conservatory of Music is the best of all music schools, just as the Academy of Art is the best of all art schools—and would be, even if the teachers were not of the best. The reason is evident enough. The French, more than any other civilized people, cling fast to their traditions. There is no letting down of the bars, no experimentation, no attempt to discover the easy and short road to learning. When a man completes the course at the National Conservatory, and especially if he succeeds in capturing the Prix de Rome, it is sure beyond all cavil that he possesses a thorough, complete and all-embracing technique. He may not have talent, he may not be an artist, but he is sure to have the externals of his art, he is sure to know all that his particular degree of talent is capable of learning.

This was the case with Debussy, a fact that is often forgotten by his would-be imitators. And yet, technique fails entirely to explain Debussy. He had technique, but no man was ever less conscious of it. It exercised no sway upon his output whatever. It was, like his genius, a gift of the gods which made his development possible, but he was not obsessed of it, as a smaller man might have been.

It would be incorrect, too, to imagine that Debussy's development, because of his splendid technical equipment, was devoid of struggle. It was just the opposite. This, in part, explains the comparative smallness and inequality of his output. Saint-Saëns, Massenet, and others of the modern French school, took what they found already prepared for them and built upon it. Debussy found no musical foundation upon which to build. He found nothing in the musical literature of France which appealed to him as a suitable idiom for the expression of what he conceived to be the basis (perhaps I ought to say the color) of French thought and French sentiment from the beginning of romanticism (Rousseau, Lamartine, de Vigny, de Musset, etc.) and the mystics (Flaubert, Gautier, Bandelaire, Verlaine, etc.). The two schools are inextricably involved with each other and with the impressionistic school of painting (Corot, Manet, Carrière—who painted Verlaine—etc.).

DUAL NATURES.

All of the writers of these two schools had a sort of dual nature that is extremely interesting and extremely

illuminating. Most of them, it might almost be said, were great poets (even when they wrote prose) and poor novelists. And this is nowhere better illustrated than in Gautier's "Mademoiselle de Maupin," the first half of which is comparable to "Tristan" in its pure lyricism, while the remainder of it is cheap, rather licentious, sentimentalism. Flaubert, too, gave the world that splendid work of romantic psychology which is "Madame Bovary," and side by side with it the stupidity in spite of its splendid style of "Salammbô." Pierre Loti wrote a lot of second rate novels—"Ramuncho," "Pêcheur d'Islande," etc.—and found his true self in the wonderful poetry of "Morocco," "Madame Crysanthene," and many other works that could never have been written but by a pen inspired by that peculiar, fascinating, spiritual longing which is so essentially French, and is the best of all things French, the basis of all that is best in their art.

And in Verlaine this spirit found its intense culmination. He was not only the greatest of French poets, he was the greatest of all of the poets of his time, and, if one may so use the term, the most poetic of all poets. All his life long he swayed between mystic sensuousness and the remorse of the repentant sinner, between sadness and gaiety, laughter and tears. But his work was never influenced by moral, political or philosophical considerations—in which point he differed very greatly from the English poets—and he succeeded in creating a poetry as unobjective as it is possible for a purely objective art to be, thus approaching the exalted purity of music.

This growth of mysticism in France had, of course, many and wide ramifications. No great school of art is ever born in its complete and determinate form. And it is impossible, even today, to name its exact boundaries and limits, or its exact form and content. One point, however, may be named with great certainty and precision: that is what one may call the composition of mood. The painter, the writer, the musician of this school takes a single mood for the foundation of his work of art. Instead of creating a succession of moods so as to produce variety and contrast, these men strive for just the opposite effect, the perfectly complete expression of a single mood, the continuous assault on one set of nerve reflexes. This is found in the purest work of Samartine, it is found in Loti's Oriental pictures, it is found in Verlaine, it is found in the work of the impressionist painters—and it is found in Debussy.

And it was the foundation of Debussy's problem. In order to accomplish it he had to build up an entirely new harmonic structure. Old methods of harmony, with their suspensions and resolutions, their "circular" chord-phrases, were quite unsuitable to this new intent. The very foundation of the old method was contrast, a quick return to simple units. And the very foundation of the new school must be a floating on unresolved chords, a passing from dissonance to similar dissonance, a permanent repose in the land of a single mood or color, and that without monotony and without any failure of beauty.

It is not to be supposed that this was planned out in advance or even that Debussy formulated his ideals by a deep study of French literature or French art. To such a man a mere glance was sufficient to grasp the style and content of any work with which he felt himself to be in close sympathy. And the spirit of such works was in the very air in the middle eighties in the Latin Quarter and in the cafés of Montmartre. The fact of the living presence of Verlaine and Mallarmé and their followers must have been a tremendous incentive. No less so was the revolution in the art world which led to the Salon of the Independents with their exhibition in the old building on the Champ de Mars—now conventional and moved to the Grand Palais.

Paris, it must be remembered is the hot bed of artistic and literary controversies. That is its greatest charm. And these friendly though venomous quarrels must exert a very real and potent influence on the young genius still in school or just graduated.

EMANCIPATION.

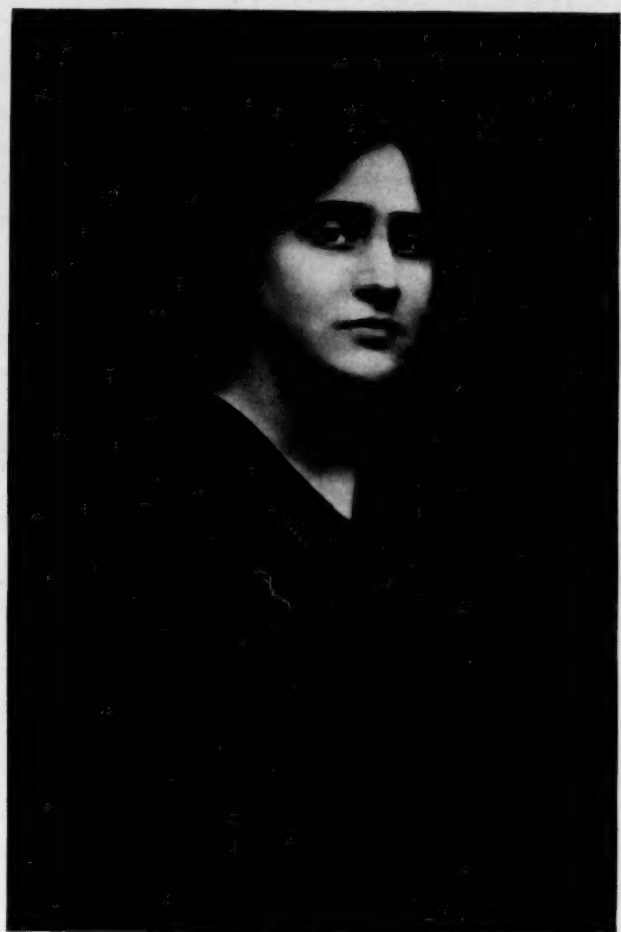
The young school of France sets the date of the first performance of "Pelleas et Melisande" (1902) as that of their emancipation. A far more important date, not only for them but for the history of French art, was the production of "L'Après-midi d'un Faune" (1892), for this is the first large and characteristic monument of a new art, an art that has swept the entire world with its influence. Before this Debussy's manner was ill defined, although there is much in the harmonic structure of "La Demoiselle Elue" to suggest it (enough to get the critics by the ears and to make the way of the new composer difficult). But the "Afternoon of a Faun" gives evidence not only of what he intends to do but of how he intends to do it. He allies himself fully with the makers of program music, with the mystics, the delicate poets of France and the landscape impressionists.

It would be an error to state that Debussy possessed but one style or that he limited himself to any single phase of poetic thought. Much of his early work shows a quaint neo-classic trend (the two arabesques and the prelude from the "Suite Bergamasque," 1890) and all his life he proved himself to be a splendid contrapuntalist. Even in his most weirdly characteristic pieces this trait is well worth observation. He also often fell into a gay mood, but always rather as if he were miming the gaiety of others than as if he were himself gay. But his best manner, that which is most truly expressive of the school of thought to which he belonged, that which has been most widely appreciated, is that which might well lead to his being called "the composer of shadows"—"The Afternoon of a Faun," "Claire de Lune," "Reflets dans l'eau," "La Mer," "Pelleas et Melisande," the "Nocturnes," etc.

And this it is, it must be repeated, which secures to him his right to the title of greatness. He is great because he perfectly represents the poetic and artistic thought of a nation of great poets and great artists.

Granberry-Strickland Marriage

George Folsom Granberry, the director of the Granberry Piano School, was married to Marriott Strickland on the evening of December 15.



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ST. LOUIS SYMPHONY OPENS AUSPICIOUSLY

Enthusiastic Audiences Attend "Pop" and Regular Concerts
—Stokowski and Samaroff in All-Beethoven Program—
Series for Federation Benefit—Local
Clubs Open Season

St. Louis, Mo., November 25, 1920.—The St. Louis Symphony Orchestra gave as its initial performance for this season a fine program Sunday afternoon to an audience that overflowed the Odeon, so that hundreds were turned away. The first regular concert was given on Friday afternoon. The changes in the personnel of the Orchestra are many, but Mr. Zach seems to have adjusted things so that even a better tonal effect than ever before has been obtained.

For these concerts he selected Schumann's "Spring" symphony, a work that is filled with rare beauty, and Mr. Zach brought out all its loveliness in his rendition. "A Pagan Poem," by Charles Martin Loeffler, for orchestra, piano, English horn and three trumpets obligato, was given for the first time. The work is impressive and one must hear the composition more than once to absorb fully its worth. The piano part was in the very capable hands of Heinrich Gebhard, of Boston, who handled it with complete understanding and superior skill as an artist. He also played with the orchestra the "Variation Symphoniques" by Cesar Franck. To the demands of the audience, Mr. Gebhard added an "Impromptu" by Faure. The only other number on the program was the overture to Weber's "Freischütz."

ORCHESTRA'S SECOND "POP."

The orchestra gave its second "pop" concert on Sunday afternoon with Ann Nicolls as soloist. Her choice was the fourth concerto of Saint-Saëns in C minor. As an encore she played Percy Grainger's piano arrangement of the ballad "Danny Boy." The orchestra gave the Albeniz rhapsody "A Night in Seville," Chabrier's "Espana" and the serenade from Massenet's "Le Cid." The feature number was the overture to "William Tell."

STOKOWSKI-SAMAROFF BEETHOVEN PROGRAM.

The Twentieth Century Art Club gave a concert and tea at the Hotel Statler with Leopold Stokowski and Olga Samaroff in an entire Beethoven program. Dr. Stokowski gave a talk on music and Mme. Samaroff's splendid work at the piano was a source of much pleasure to her audience. The object of the concert was to raise sufficient money to provide a free scholarship for a worthy advanced art student at the St. Louis School of Fine Arts.

SERIES FOR FEDERATION BENEFIT.

In order to finance the meeting of the Federated Music Clubs to be held in St. Louis next March, a series of entertainments has been planned. The first of these was given by Alice Pettingill at the Artists' Guild. "The relationship of color to music" was the topic given. During the March meeting here, there will be four contests, the junior and senior state contests, and the junior and senior district

contest. The district includes Louisiana, Arkansas, Oklahoma, and Missouri.

LOCAL CLUBS OPEN SEASON.

The Knights of Columbus Choral Club opened its season with a concert on Wednesday night at the Odeon. Monica Graham Schults, soprano of Chicago, was the soloist and William Theodore Diebels directed. Lester's cantata, "Ballad of the Golden Sun," was the chief choral number.

The Apollo Club opened its twenty-seventh season under the directorship of Charles Galloway, on Tuesday night, at the Odeon. The chorus of male voices sang with vigor and fine expression the "Spanish Song" by Neubner, "Margarita" by Chadwick, and "Twilight" by Dudley Buck. Other numbers were "The Pilot" by Carl Figue, and "Up and On," a patriotic song by Macfarlane. John Hand, tenor, was the very fine soloist.

The University Musical Research Club held its first afternoon musical on Tuesday at Vandevos Auditorium. Z. W. B.

Hadley to Conduct His Own Rhapsody

The New York Philharmonic Orchestra will devote all its time from now to the end of the year in rehearsals, giving no public performances until Friday afternoon, December 31, at Carnegie Hall, when the first symphony of Gustav Mahler will be presented, newly studied by Conductor Josef Stransky and his men. At the same concert Henry Hadley, the associate conductor of the Philharmonic, will direct the performance of his own rhapsody, "Culprit Fay," based upon the poem by James Rodman Drake.

The fourth Sunday concert of the season at Carnegie Hall, January 2, will introduce the Spanish violinist, Joan Manen, to Philharmonic audiences. Mr. Manen's appearance at this concert, for which his compatriot, Pablo Casals, was originally engaged, is made in the enforced absence of Mr. Casals, who is detained in Spain. On Thursday evening, January 6, members of the society will enjoy their annual evening of light music by the Philharmonic Orchestra at the Waldorf.

Metropolitan Trio Returns from Tour

The Metropolitan Trio, May Korb, soprano; N. Val Peavey, pianist, and Adolph Schmidt, violinist, recently returned from one of its joint concert tours. The three artists appeared in an interesting program at the Chazy Rural School, Chazy, N. Y., and scored a success through their splendid rendition of ensemble and solo numbers. They had to give so many encores that the program was almost doubled.

Hughes' Pupil Scores

Edwin Hughes has received news of the extraordinary success of his pupil, Arthur Klein, who is at present touring with Theo Karle in the West. Starting at Vancouver, B. C., Mr. Klein has played in the most important cities on the Pacific Coast and the Southwest, winning praise from the press. After the conclusion of the present tour, the middle of January, the young artist will return to New York to resume his studies with Mr. Hughes preparatory to further public appearances.

MORGAN KINGSTON

Wins ovation in "Oberon"
at
Metropolitan Opera House

Mr. Krehbiel in *The Tribune*, December 13, 1920.

Mr. Kingston in the character of Huon did honor to the work—in the language of Sir Thomas Malory, he might be said to have sung and acted "with great nobility" and broken a stout lance in the service of English opera. A fine, beautiful performance it was altogether.

Mr. Richard Aldrich in *The Times*.

Morgan Kingston was an excellent Huon, as he has been before and a feature of the performance was the clarity of the English diction that characterized it generally.

Ruth Crosby Dimmick in *The Morning Telegraph*.

Oberon was given its first presentation of the season at the Metropolitan Opera House yesterday afternoon. Morgan King-

ston, the Sir Huon of the story rejoicing in the lyrics and score provided him, never sang better and thoroughly merited the ovation extended him.

Mr. James Gibbons Huneker in *The World*.

Morgan Kingston was the Huon, a thankless role but his high tones were ringing and he made a gallant knight.

Katharine Spaeth in *The Evening Mail*.

Morgan Kingston sang Huon with dignity and the crystal diction that makes the lover-knight convincing.

The Listener in The Sun.

Saturday afternoon brought forth as good a performance of Oberon as any in the history of the present revival. Morgan Kingston as Huon did excellently—it was Mr. Kingston at that best to which he often attains.

Direction: METROPOLITAN MUSICAL BUREAU

Knabe Piano

MARIE TIFFANY SCORES FINE SUCCESS IN DALLAS

Zoellner Quartet Makes Excellent Impression—Lhevinne Scores—Pietro Yon Gives Second Recital—Sophie Braslau Enthusiastically Applauded—Merle Alcock Also Pleases

Dallas, Texas, November 19, 1920.—The Dallas musical season may be said to have formally opened with the recital of Marie Tiffany, November 1. This was the first in a series of popular priced concerts being presented by the E. G. Council management, and there was a very large audience. Miss Tiffany gave a most pleasing program, ranging from old Italian to modern American songs, and displayed a light voice of pure quality, which was very much enjoyed.

ZOELLNER QUARTET MAKES EXCELLENT IMPRESSION.

On Tuesday evening, November 2, the Zoellner Quartet played here for the first time, and was sincerely appreciated by those who look for the best in musical art. It is regrettable that serious art of this kind is not heard more often in our music halls. The Zoellner organization is one of great merit, and the excellency of the ensemble shown on this occasion is something long to be remembered. The program included a Beethoven quartet, op. 18, No. 16, several Russian compositions of much beauty, trios for two violins and the piano, a serenade of Haydn and Berceuse of Ilyinsky. Several encores were demanded and given at the close.

LHEVINNE SCORES AGAIN.

The Lhevinne recital of piano music drew another large audience to the City Hall auditorium on the night of November 4. He appeared under the auspices of the Schubert Choral Club and repeated his big success of last spring. His program on this occasion was made up largely of numbers of great technical difficulty and was played with such speed and clearness that it was the despair of all the pianists in the audience. His numbers were a Weber sonata in A flat major, followed by Schubert-Liszt's "Margaret at the Spinning Wheel," and "Hark, Hark the Lark," both exquisitely played; then Chopin's ballade in F minor, four Chopin etudes, three preludes of Rachmaninoff, "The Lark" by Balakirev, etude in F minor by Dohnanyi, and the Schulz-Eyler arrangement of the "Blue Danube" waltz.

The Schubert Choral Club, a chorus of women's voices, gave three songs on the program. They were "Song of the River" by John Steinfield, San Antonio composer; Persian song by Rubinstein, and "The Maiden and the Nightingale," by Frank Renard, Sherman (Texas) composer. These were so well sung that the audience compelled the club to sing an encore, and the Renard song was repeated. The club is an old established one of Dallas, and does some very excellent work. The director is Julius A. Jahn.

PIETRO YON GIVES SECOND RECITAL.

The return of Pietro Yon, organist, was another recent musical treat. He also played here last spring and was so well received that he was re-engaged. He presented an exceptionally fine program, consisting of the second sonata of Don Pagella, the G minor fantasy and fugue by Bach, Spanish rhapsody by Gigout, and a number of compositions of his own. Very interesting was his "Echo," an unusual piece written in the form of a double cannon in unison, and his second concert study with its virtuoso pedal technique, its rapid scale passages and even glissandos on the pedals. Another interesting composition was his "Hymn of Glory," written for and dedicated to the John W. Low Post of the American Legion, of Dallas, and played for the first time that evening. It was the American Legion Post that brought Mr. Yon for this recital. Yon did his greatest playing of the evening in the Bach fantasy and fugue; it was magnificently done, and to hear this artist play Bach is always a very great inspiration. While in Dallas Mr. Yon was the honor guest at a reception given by the American Legion, a tea given by Georgia Dowell, who has studied organ with him, and an informal dinner at the home of Mr. and Mrs. Reuben Davies.

SOPHIE BRASLAU ENTHUSIASTICALLY APPLAUDED.

Sophie Braslau, contralto of the Metropolitan Opera Company, was presented by Earl D. Behrends, November 18, and won the hearts of her audience at once with her lovely voice and engaging personality. Her program was well selected, and out of the ordinary. She sang in Russian, French, Italian, German, Hebrew and English, and showed the best of artistic taste in her interpretations. A graceful compliment was her singing of the negro song, "Greatest Miracle of All," by David Guion, member of the faculty of the Southern Methodist University of Dallas. This proved a great favorite, and she insisted on Mr. Guion standing to receive his part of the applause. Several encores were given at the end of the program.

MERLE ALCOCK PLEASES.

Merle Alcock and the Dallas Band Sunday afternoon, November 7, drew a large and appreciative audience to the Fair Park Coliseum. The Dallas Band is another association interested in bringing fine artists to Dallas. This year the organization is giving a series of Sunday afternoon concerts. Among the names on the list are those of Albert Spalding, American violinist, who was so greatly enjoyed here last year; Alessandro Bonci, tenor; Louis Graveure, baritone, and Rosa Raisa, soprano. The first number on this splendid course was the recital of Merle Alcock, contralto. Miss Alcock charmed her hearers with her rich voice and winning personality. Her program was made up of songs from Pergolesi, Grieg, Brahms, Meyerbeer, Moussorgsky, and a few English things. Preceding Miss Alcock's singing, the band played a short program in its usual spirited manner. Lester Harris conducted the band. R. D.

Ada Tyrone Sings for Carnegie's "Boys"

At the palatial home of Charles M. Schwab on Riverside Drive, Friday evening, December 3, the annual gathering took place of the business associates of the late Andrew Carnegie. By her lovely voice and attractive personality, Ada Tyrone contributed in no small measure to the evening's entertainment.

CRITICAL SUBSTANTIATION OF SCHIPA'S TRIUMPHS

with GALLI-CURCI and the CHICAGO OPERA

"LUCIA DI LAMMERMOOR"

Tito Schipa was there to sing the tenor role of Edgar with warm, fine voice, aristocratic demeanor, distinguished bearing, carrying his part like the genuine artist and attractive personality that he is.—*Chicago Daily Journal*, December 2, 1920.

Tito Schipa discloses astonishing progress with each new role he undertakes. His vocal improvement is not less remarkable than the development of his histrionic abilities. He now acts with ardor and sincerity. In short, his Edgardo was perfect.—*Chicago Evening American*, December 2, 1920.

Tito Schipa was quite the essential element in bringing the opera to life again. He actually sent out the words as if they meant something, which has not happened with an Edgardo for so long that I had almost forgot it could be done. He jolted us out of the rut into which we had fallen and played it as they once did when "Lucia" was the last word in up-to-date opera.

Mr. Schipa had no need to go to all this trouble, for if he had been content merely to stand still and sing the audience would have been delighted. There has been no tenor in this present generation who could sing this music as he can. He has the voice, the art, the tradition and the something additional either in his brain or in his heart, or instinctive in his blood which gives it the quality.

In the matter of duet singing nothing could have been more lovely than the voices of Galli-Curci and Schipa in the duet at the close of the first act. Every delicacy of shading which Galli-Curci gave her tone, Schipa gave in his. They understood each other perfectly, and the two voices blended into exquisite shadings that were a delight to the ear.—*Chicago Evening Post*, December 2, 1920.

Tito Schipa came in for some well-deserved enthusiasm in his own behalf. He sang the role not only with the beautiful lyric quality of voice to which he has accustomed us, but he also imbued it with passion, a difficult feat for any singer. His somewhat explosive utterance fitted in with the wild anger and despair of Edgardo; and in the sextet he was the only singer who even tried to act.—*Chicago Herald Examiner*, December 2, 1920.

Tito Schipa gave to the desperate love of Edgardo the enchanting quality of a moving reality. The actor completely disappeared and was succeeded by a man in the impetuous folly of his youth, in the intoxicating spasm of his love, in the uncontrollable desire of a surrender for which life and death joined together and mingled as if to perpetuate in eternity the embrace of a mournful soul in the whirlpool that never ceases.

Especially in the sextet he succeeded in becoming the central figure of the scene, the principal star of a luminous artistic constellation that projected upon the audience the enchantment of a phosphorescent light the memory of which will never grow pale.—*L'Italia*, December 3, 1920 (Translation).

"LA SONNAMBULA"

The role of the innocent little sleep walker has long been one of Mme. Galli-Curci's stellar parts, and with a singing opposite like Tito Schipa, the combination is ideal. These two artists have long proved that there are no singers better fitted for this particular type of opera than they are, and the success of each in music of the sort with which Bellini has supplied this simple story is enhanced by the artistry of the other. They act so well together, they look so well together, and they are each so superlatively good as individual singers that they bring new life and a new zest to the hearing of this old music.—*Chicago Journal of Commerce*, December 6, 1920.

Amelita Galli-Curci and Tito Schipa breathed life into Bellini's sleepy old opera, "La Sonnambula" in the Auditorium Theater, Saturday afternoon. * * * The opera stands still for long minutes at a time while the principals sing about how sad or how happy they are, and would drag wearily except for the world-famous voices of Galli-Curci and Schipa.

Schipa's voice was like honey, and he sang with smooth phrasing, impeccable musicianship and entire freedom from any straining for effects.—*Chicago Herald and Examiner*, December 6, 1920.

When Galli-Curci and Schipa sing "La Sonnambula" there is no question as to the charm of the old-fashioned music nor as to its hold upon the public * * * Mr. Schipa, as has often been said in these columns, is the best tenor for the old Italian music that this present generation has known.—*Chicago Evening Post*, December 6, 1920.

Prominent facets in the three operas produced Saturday afternoon and evening, and yesterday afternoon, stand out in * * * the perfect blending of Tito Schipa's pure tenor voice with that of our great coloratura soprano, in this transparent and facile music, as well as his own solo work. * * * With Schipa, the talented young tenor, as Elvino, doing some extraordinary notable singing * * * the opera has well earned a permanent place in our list.—*Chicago Daily News*, December 6, 1920.

The act reached its climax of artistic and musical beauty with the final duet sung by Mme. Galli-Curci and Tito Schipa. This piece of exquisitely refined and polished vocalization received the reward of tumultuous applause from the audience. It would be impossible to find a more ideal blending of tone than that achieved by the felicitous marriage of the Galli-Curci and Schipa voices.—*Chicago Evening American*, December 6, 1920.

But there is something in it when it is properly given, which in this generation means that Mme. Galli-Curci sings Amina and Tito Schipa sings Elvino. They are capable of making the music sound sincere, and of converting the tale of the sleep-walking girl, for whom the curfew sounded at a different hour than for the rest of the villages, into an amusing instead of an absurd plot.

Those two warm, suave, lovely voices made a genuine entertainment out of it.—*Chicago Daily Journal*, December 6, 1920.



Photo © Lumiere, N. Y.

"BARBER OF SEVILLE"

Last night's performance, however, very nearly changed my mind. Amelita Galli-Curci and Tito Schipa, warbling melodious strains in a most entrancing manner and stealing a kiss in between whiles * * * played the story as plainly as you ever saw it in the movies. * * *

You are probably also aware that what Galli-Curci is to Rosina, Schipa is to Almaviva, charming of voice, expert in the quickly responsive graceful phrase, seemly of person, attractive of demeanor.—*Chicago Daily Journal*, December 8, 1920.

The Count of Almaviva had in Tito Schipa, the tenor, a plausible interpreter. Young, exuberant and spirited, he also brought to the characterization of this role a vocal equipment of admirable sort. His voice has just the timbre for the lyric expression of such music as the serenade in the first act, and his accompaniment on the guitar added much to the realism of this scene. He is a very talented young artist.—*Chicago Daily News*, December 8, 1920.

Tito Schipa sang the florid tenor airs with a voice of honeylike sweetness, and so easily that one did not think of the tremendous difficulty of the music. He played his own accompaniment on a guitar, in the serenade, thereby sparing his audience from the unreality of seeing the tenor strum a stringless instrument while the sound comes from the orchestra pit.—*Chicago Herald and Examiner*, December 8, 1920.

Tito Schipa repeated his superb performance of Almaviva, singing and acting according to the dictates of the most ideal tenets of high comedy.

The serenade of the first act, which he accompanies upon the guitar in a thoroughly charming fashion, was but the beginning of a series of triumphs for this very artistic young singer.

His coloratura is agile and deft enough to make any soprano green with envy. His comedy in the second act is clever, amusing and never coarse. Bref, perfection.—*Chicago Evening American*, December 8, 1920.

Then there was Schipa, who added his customary touch of quaint romance to his silken vocalization with his skilfully plucked guitar in the first act. His admirable recitative, the lyric gold of his voice, the spontaneity and eager youth in every gesture, all curbed by his unerring sense of operatic balance, made his Count Almaviva an unforgettable study.—*Chicago Daily Tribune*, December 8, 1920.

As for Schipa there will not be any question since during the present generation we have not had a tenor who could even give him a reasonable contest in his role. That first act, instead of seeming one of the longest ever written, was delightful because there was a tenor on the stage with the voice and the art to cope with the music.—*Chicago Evening Post*, December 8, 1920.

SPRING RECITALS AND FESTIVALS NOW BOOKING

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AUER TO RETURN TO CHICAGO MUSICAL COLLEGE

Mme. Valeri, Oscar Saenger, and Herbert Witherspoon Also to Be Back Again—Ganz, Consolo and Hageman to Add to Master Summer School

Prof. Leopold Auer, the renowned teacher of Heifetz, Elman, Zimbalist, Seidel, etc., has consented to return to Chicago this summer to teach in the Chicago Musical College Master School, which will open June 27. There will be a great rush on the part of violin students to avail themselves of Auer's magic gifts, but the great teacher will instruct only a limited number of students—three daily for four days in the week and two on a fifth day.

That this year's master school will be the strongest which the institution ever has held will be evident, not only by the fact of Prof. Auer's engagement, but because of the engagement of Rudolph Ganz and Ernesto Consolo for the piano department, and, in addition to Oscar Saenger, Herbert Witherspoon and Mme. Delia Valeri, of Richard Hageman for the vocal department. It would have been difficult to have selected two pianists more fitted for the requirements of the summer master school than Rudolph Ganz and Ernesto Consolo. Both are virtuosos who have won international renown as concert pianists, and both are remarkably gifted as teachers, possessed of that uncommon faculty of passing on to others the skill which they possess themselves.

Mr. Hageman, who comes to the Chicago Musical College for the first time this season, is well known not only by reason of his brilliant conducting at the performances of the Metropolitan Opera Company in New York and at those of Ravinia Park, but also he is one of the teachers in greatest demand in New York. He has coached most of the principal artists beginning alphabetically with Frances Alda and Pasquale Amato and ending with Antonio Scotti. In the Chicago Musical College Mr. Hageman will conduct opera classes in which the French, Italian and German repertory will be taught in that practical and skilful fashion that has made him one of the most popular opera coaches in New York. He will also give a notable course in song interpretation—French, German, Russian, American and other schools—and in the art of accompanying.

Readers of the MUSICAL COURIER do not need to be reminded of the triumphs of Oscar Saenger, Herbert Witherspoon and of those of Mme. Delia Valeri. Their work in New York, no less than their labors in the Chicago Musical College during former summer sessions have been of extraordinary worth. All will present matter that will be new to students who have availed themselves of their instruction in previous seasons as well as to those who will be studying with them for the first time.

"The Thought-Balanced Technic"

Elizabeth Siedoff, American pianist, who returned to her native country from Europe shortly before the outbreak of the war, expressed herself as follows to a representative of the MUSICAL COURIER:

"After having studied with no less than six prominent masters, I set aside a period of quiet research for one



ELIZABETH SIEDOFF,
Pianist.

principle and idea which must underlie all of the seemingly varied presentations given me by these teachers, until at last I saw that the source was entirely mental, and discovered that the result depended primarily upon right adjustment of thought, which balances the finger tips, relaxes the body as a whole, and permits the hand and arm as well, to take a natural position.

"I developed a most original way of imparting this idea which I named 'The Thought-balanced Technic.' Its simplicity has proved most interesting and unusual. The realization that the muscles are but the subservient forces of thought at work in the consciousness of the performer

renders 'The Thought-balanced Technic' the most responsive medium of expression whereby freedom, simplicity, grace, harmony and power may be manifested. In proportion to the degree that one conceives the magnitude of a single tone, octave, or chord, is he given the power to express it, and to the extent that he eliminates physical obstructions, caused by wrong thinking and tension, does he free the channel for real expression. Never limit the student's capacity to produce all that you maintain for him. Always declare that the pupil has still greater power than he already comprehends. This brings unlimited results and much joy to the earnest seeker for truths regarding the underlying principle of piano playing, reveals a new message and above all a principle applicable to every activity of the pupil's daily life.

"Each piece of music I regard as a tree which the gardener is given to attend. The branches of melodic harmonic and rhythmic expression bud, develop, and mature, until they blossom into the flower and ripen into the fruit. Music is to be something more than drudgery with its trail of disappointment. It is rather an unfoldment of new ideas day by day under the inspiration of sincere and honest achievement."

Now one knows why Elizabeth Siedoff has mastered technic with intelligence and thoroughness, as the critics write. To prove that this principle could be applied successfully in cases of others as well as her own, Miss Siedoff accepted, aside from her concert engagements, a number of pupils from various parts of the country, at her studio in Boston during the winter, and in Bar Harbor during the summer. She taught not only teachers and advanced students, but also beginners, with the result that it brought satisfaction and joy to each individual. She was gratified to read the following comment made from greater Boston

WILFRIED KLAMROTH

RUANO BOGISLAV, Soprano

Rarely have Debussy songs been heard to such advantage.—New York Evening Post.

ADELE PARKHURST, Soprano

Admirable feeling—vocal skill—grace and charm.—New York Sun.

MARION MAY, Contralto

Beautiful voice, made a profound impression.—New York Mail.

NANCY VAN KIRK, Mezzo

Warmth and richness of tone—quaint charm.—New York Evening Post.

VICTOR GOLIBART, Tenor

Voice of beautiful quality and style.—New York Globe.

BRUCE CAMPBELL, Tenor

Voice of pleasing quality, under excellent control.—Newark News.

Address: A. F. Wemple, Sec'y, 124 E. 39th St., N. Y.

ARTIST 1920-21 PUPILS

and published by the critic of the MUSICAL COURIER: "Miss Siedoff has been most successfully established in Boston, where she is prominent in musical circles through her wide activity."

Miss Siedoff soon won distinction as a teacher, but her work as a pianist was the real fruitage of her life studies. Through her instruction to others, she developed a practical interpretation of piano playing. Her individuality reflects a musician with a wide range of tone, color and well graded climaxes. Each finger seems to denote its own personality, and whether it is the weird minor of the Indian rhapsody or a Beethoven sonata, every tone seems to have warmth and vitality.

Concerts at Italian League

On Sunday evening, December 19, a large audience heard an exceptionally fine concert held at the Lega Musicale Italiana, this city. Those appearing were Valentine Paggi, coloratura soprano; G. Luzzaro, baritone; E. Pascarella, violinist; A. Sciarretti, pianist.

The program opened with the Grieg sonata in F major for violin and piano, played by Messrs. Pascarella and Sciarretti. Later both artists were heard in solos and proved without a question that they are well equipped technically as well as in the matter of interpretation.

Mr. Luzzaro, who possesses a rich baritone voice, was heard to marked advantage in "Pari Siamo," from "Rigoletto," and the monologue from "Andrea Chenier." He was warmly applauded and as an encore gave the credo from "Otello."

Little Miss Paggi, who singularly resembles Mme. Galli-Curci in appearance, displayed a voice of lovely quality, sweet and pure, which she uses with ease that comes with proper schooling. The difficult recitative and aria from "La Sonnambula," her first contribution, she rendered skilfully and won the instant approbation of the large audience. Later she was heard in the duet from the "Barber of Seville" with Mr. Luzzaro. The number brought the program to a delightful close.

Prindle Scott Writes Masonic Song

A new sacred song by John Prindle Scott, "Remember Now Thy Creator," recently issued by Harold Flammer, Inc., is finding favor among soloists in the Masonic lodges. These scriptural words are in the lodge ritual, and Mr. Scott's new setting is proving very popular with the various Masonic singers. It is issued for high and low voice.

Budapest Quartet Gives Concerts in Copenhagen

Very Little Opera—Anita Lassen, Once Famous, Now in Distress

Copenhagen, November 1, 1920.—Of the concerts given thus far the two offered by the Budapest String Quartet are most worthy of comment. On both occasions these superb artists completely filled the Odd Fellows' Hall. Edwin Fischer, the Swiss pianist, also made a favorable impression at his three recitals, one of which was completely devoted to Bach.

The St. Thomas' Boy Choir of Leipsic, on its Scandinavian tour, reached Copenhagen on October 18, and gave a concert at the old Church of Our Lady. The church was packed and standing room tickets were sold in such great quantities that people stood out in the street. It was an evening of divine art; superb voices of sweet, almost angelic, quality, in perfect interpretations of the works of Bach, a capella for the most part, Karl Strube, their cantor, takes these boys about from city to city, and country to country, leaving the deepest impression.

NOT MUCH OPERA.

The Copenhagen Royal Theater, the only national theater of Denmark, is playing very few operas these days. "Mignon," by Thomas, seems to be the one that has the most performances, about one a week. Since Birgit Engell's departure for the United States, however, "Mignon" has lost its most vital element. The present cast comprises George Kyhne as Wilhelm Meister, and he is a tenor of high rank; Peer Bjornes as Lotario; Karl Madsen as Laertes; Mme. Leth-Rasmussen as Frederic; Max Muller as Jarno, and Byrding as Antonio. Mignon is sung by Lilly Lamprecht, whose voice is not fully developed and schooled though her acting is beyond criticism. Philine is played by the Danish favorite, Ida Moller, who does her part admirably even though the polonaise could be better sung. One thing that is well-nigh perfect at this theater is the staging. Every little detail is taken into consideration by the stage manager, Julius Lehman. The conducting of the orchestra is capably done by Georg Hoberg.

ANITA LASSEN.

Do you remember her? In order to do so you must turn back the book of your memory in your mind, way back to the years 1889-90, and forward again to 1900 or so. She toured the United States for about ten years as leading star in the New York Star Company that traveled from coast to coast under the management of a Mr. Haywood, Mr. Ringwald being the conductor of the company. Mme. Lassen made her home in New Orleans and later in Chicago. Perhaps you heard her in "Mignon," which she sang for Thomas himself—or was it the "Nozze di Figaro," or "Carmen," or as Aanchen in "Der Freischütz"? Whatever it may have been, those who do remember her, either from the stage or from her private life, will remember a little lovable woman, with a most glorious voice.

I met her one evening here not long ago. She was the center of the company and she sang "The Russian Nightingale," and played a Beethoven sonata. I asked the hostess to be presented and in conversation found her to be a most interesting woman. She asked me to call. She had no card but wrote her address on a slip of paper, Griffenfeldsgade 8, Copenhagen. The next day I went to the address and a small sign at the bottom of the stairway announced "Anita Lassen-Krebs, fourth floor." I walked up the many steps, eighty in all, to the fourth floor, rang the bell and the door was opened by a lady all beset with pins. She turned out to be a seamstress and the landlady of the flat where Anita Lassen rents one small room. I asked to see Mme. Lassen and the landlady told me she had just gone out to give a piano lesson, but would return shortly. I waited and amused myself by looking at the many interesting pictures covering the walls, pictures of Mme. Lassen in her prime. She returned in an hour's time and excused herself for being absent, but, as she said, "You know, one must go on giving lessons to get sufficient money to pay one's rent."

Now can you imagine this little woman, white-haired and with a world of experience behind her, speaking English, German, Italian, Spanish, French and Danish perfectly, who must climb these eighty steps several times a day? She told me many interesting things; how she had been entertained by the great Jenny Lind at her London home, and how Jenny Lind had told her: "If you continue to have your good health, your future will be one sweeping triumph." And she told me how Carlotta Patti assisted her at concerts, and showed me a photograph of Gounod with his autograph dedication "to my little nightingale, from her admirer and friend, Ch. Gounod." Then she continued: "And I have 'ung Marguerite in 'Faust' for him, too!" Mme. Lassen was the star pupil of Mme. Marchesi in Paris in the years 1881 to 1884 and Nellie Melba became the star pupil after her.

Many were the old faded newspaper clippings that she showed me from every part of the world. Indeed this woman has had a great career; and now, in the twilight of life, she must earn a poor living by going out to give music lessons, living lonely and forsaken in a little single room on a fourth floor, unrecognized and forgotten, often not getting sufficient food to keep soul and body together. Fate is cruel.

I asked her about America, and she folded her hands and, looking up with a sad look in her eyes, said: "America, my land, that land which bestowed honors on me, held me and recognized me, my beloved America! I have but one prayer, that once more may I greet the great Stars and Stripes and set my foot on the soil that fostered me!" She wept like a child, while I heard her murmur, "Yes, America, America . . ." SINUS PEDERSEN.



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Mr. Sanborn, in the *New York Globe*, says:

“NO other voice of equal beauty has ever been heard in the part here.”

The Title Role in “PARSIFAL”

Sung by

ORVILLE HARROLD

Metropolitan Opera House, December 10th.

N. Y. Tribune, December 11, 1920.

“It is because Mr. Harrold sings with pure, sustained voice that his speeches to Kundry and Gurnemanz become so wonderfully tender and appealing.”

N. Y. Evening Globe, December 11, 1920.

“The English Parsifal of last year, Orville Harrold, returned to the duties of the guileless fool. No other voice of equal beauty has ever been heard in the part here and as one listened yesterday to the chrismal flow of his song in the Good Friday scene, one wondered who could conceivably think of substituting anybody else.”

N. Y. Evening Journal, December 11, 1920.

“Mr. Harrold has never sung anything better than he did Parsifal yesterday. His voice has now taken on somewhat greater resources of volume. It is more flexibly turned to his needs, is handled more nearly with deftness than ever before. Moreover, his clear enunciation of the translated text was delightful to listen to.”

N. Y. Evening Mail, December 11, 1920.

“Certainly Mr. Harrold’s crystal diction makes the innocent adventurer more plausible than he used to be in the old days, just as the American tenor’s dramatic sense makes Parsifal a vivid boyish figure despite ocular signs to the contrary.”

N. Y. Telegraph, December 11, 1920.

“The Harrold portrayal of the youthful Parsifal but serves as another vehicle for the versatile American tenor. Not alone did he make the youth picturesque in the extreme, but his voice was in splendid condition, and, above all, his diction was clear and distinct. It was a delight to listen to him.”



MANAGEMENT:

WOLFSOHN MUSICAL BUREAU, 1 West 34th Street

New York



HINTS TO SINGERS

By Leon Rains

(Copyrighted, 1920, by Leon Rains.)

[This is the fourth article of an interesting series of discussions on various topics of importance to the singer. In the first three previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," and "Registers." Other topics to be considered will be Respiration, Application, Practicing, Memory, Diction, Nervousness, etc.—Editor's Note.]

BUFFOS

ARTICLE IV

"We will now discuss in a little more detail the struggle for existence."—Charles Darwin (Origin of Species.)

THE day is past when the student starts his studies with the intention of becoming a tenor or bass buffo. They now simply drift into singing the roles. No tenor capable of sustaining a lyric or dramatic part would run the chances of ruining his voice singing Mime in "Siegfried." I have no doubt that even this part could be sung, but custom has made the character into a groveling, screaming dwarf and the so-called best portrayals of Mime have sacrificed their vocal ability to their histrionic talents. It is even so with Beckmesser in "Die Meistersinger."

The men singing Beckmesser today make a clown of him and make no attempt to sing the part, and Beckmesser can be sung, as was proven at the first performance of "Die Meistersinger" in Milan, in Paris and with an American artist (David Bispham) years ago at the Metropolitan Opera House, New York. But, with these three exceptions, I have never heard the part sung.

Beckmesser is not a clown, and the men that endeavor to portray him as such prove that they have not even carefully read their scores, much less what Wagner wrote of this character. Everything Beckmesser says and does is his absolute conviction, and he is the last person to want to be funny. In fact, it is his lack of the sense of humor and his earnestness that makes him ludicrous.

With our limited repertory in America, the buffos are not so essential as in European opera houses, where, besides the regular repertory, a new opera or an old work restudied is produced every two or three weeks; and there they may even have several men of each voice—buffos.

As a rule, the tenor buffo is a small man, and as long as he can sing the tenor range and have a fairly large voice more is not asked of him in this respect. Some of the most successful tenor buffos on the continent produce sounds, when they attempt to sing, that are anything but pleasing to the ear. The essential points are that he be a good actor, have a sense of humor and enunciate clearly, for he has much dialogue in his parts and in the smaller opera houses his services are also demanded in the dramas produced. The tenor buffo starts on his career as a man well knowing what is before him. Should he be doomed to stay at a small opera house he must sing everything allotted him. Should his good fortune bring him to one of the larger houses and his talent and voice be exceptional, he may (?) be able to sing the more lyric parts and allow his colleague to do the shouting. In the larger opera houses, David in "Die Meistersinger" is sung by the lyric tenor; in the smaller houses by the buffo.

The qualifications for the bass buffo are very similar to those of the tenor buffo, except that the voice has a bass character and there are no restrictions relative to stature. With few exceptions, the bass buffos are either low baritones or basses that have served their time and whose voices are passé or baritones and basses whose quality of voice is not noble enough to justify the director giving them serious roles. It now becomes their lot either to sing small parts or the buffo roles, and, taking for granted that they possess the necessary histrionic ability, they accept the buffo roles and thereby enlarge their incomes. All too often the Alberichs in the "Ring" are sung by the buffo and the parts thereby distorted. The accredited comedian will always appear "funny" to his audience, whereas the artist that usually portrays serious parts will receive the greatest recognition when he portrays a comic part. Alberich should be sung by the heroic baritone, leaving the Wotan to the high bass.

of technic, and one who knows his art from A to Z. Evidence of the esteem of his fellow musicians is found in the fact that he was twice elected chairman of the program committee of the New York State M. T. A., member of the advisory board, and president in 1912.

Some of the principles according to which Mr. Becker and assistants teach are embodied in a nine page prospectus from which the following excerpts are culled:

A series of recitals will be given, where pupils may demonstrate their musicianship, while becoming accustomed to public performance. At intervals the recitals are combined with instructive lectures. The lecture elucidates the performance and enhances its interest, while the music illustrates and applies what is exemplified in the lecture.

The pupils present at such occasions are led to form constructive criticism classes. Later the criticisms are analyzed and compared by the teachers.

Students' reduced-rate coupons, and occasionally free passes, for attending notable concerts are donated to the school by generous managers.

Libraries of books and music, freely available, offer to the students abundant material for auxiliary culture.

Classes in ensemble playing, of varied kinds, meet at regular periods for improvement of sight reading and rhythmic sense, while extending an acquaintance with the best literature of music.

The right sort of musical sight reading is more a matter of mental apprehension than what may plainly be called "A good sense of vision."

It is the mind, while employing the eye, that must recognize and

promptly translate all signs and symbols from the page into coherent, significant and expressive tone combination-concepts, into rhythmic, melodic and harmonic groups, into motives, cadences, phrases and sentences.

Regarding technic, the system here used is one worked out in accordance with scientific precepts, while keeping in view the artistic needs.

This may be done consistently while drawing in part upon the best features of what is called the "Leschetitzky System," and in part upon the "Modern, Natural Weight Technic."

For nearly eighteen years Mr. Becker has been giving special courses for the training of music teachers. Many of those who have studied with him are now successful teachers, or even themselves directors of music schools. A more elaborately developed course is now offered by Mr. Becker.

Mr. Becker's staff of teachers consists of (for advanced grades) Gustave L. Becker, principal; Mrs. Robert Goldbeck, of St. Louis; Carl M. Roeder, New York; Maurice Arnold, lecturer; Pauline Jennings, lecturer; Mrs. F. Smith, Withers, Cincinnati.

The following teachers for other grades are especially trained for the Progressive Co-ordination Method: Marguerite Behrle, Montclair; Elsa T. Brigham, Woodcliff; Dorothy Fickermann, Englewood; Mrs. E. B. Murray, Brooklyn; Charles H. Pool, Newark; Ruth D. Sexton, Washington Heights, New York; Helen A. Tracy, Bayonne; Raymond D. Vickers, Buffalo; Mildred Weiss, Long Beach, and Charlotte Jackle, Jersey City.

For younger pupils the system provides supervised teachers, such pupils playing for Mr. Becker at stated periods. This assures a correct start, which is all important.

As authorized Normal Course teacher of the Progressive Series of Piano Lessons (Godowsky), the society transmitted to Mr. Becker a letter received from Delia Griswold Green, one of the busiest teachers at Drake University, Music Department, Des Moines, Iowa, saying:

I feel it both a duty and a real pleasure to express my appreciation of the work done under Mr. Becker during the summer of 1919. I cannot say too much of his remarkably large vision of general subjects as applied to art, his wide technical vocabulary, and his very vital contact with the piano mentally withal serves as a wonderful inspiration. . . . He has that necessary asset, an enthusiastic and painstaking application of the material provided in the Progressive Series. . . . He was liberal in the time he gave to the work, which intensified our hearty wish for his greatest success.

Mr. Becker's compositions and instructive works are published by G. Schirmer, Schubert & Co., Schroeder, Luckhardt & Belder, Theo. Presser Co., and M. Witmark & Sons.



GUSTAVE L. BECKER,
Director of the American
Progressive Piano School.

Gustave L. Becker in the Limelight

Gustave L. Becker, director of the American Progressive Piano School, truly needs no re-introduction to readers of the MUSICAL COURIER, for ever since his return from European music study (1891) both he and his sister, Dora Valeska Becker, have been prominently before the public of America. At that time both appeared in many prominent concerts, and following this period came that of piano pedagogy by Mr. Becker. During his Berlin days he had special advantages under Moszkowski, Bargiel, Rudorff, Spitta and others; he was in a selected class which heard the Spitta lectures on musical form, development from Palestrina to Bach, visiting the National Museum, inspecting original manuscripts of "Father Bach," etc. Impressions of that time have developed, so that now Mr. Becker lectures on Bach with authority coming from first hand sources.

Teresa Carreño and Josef Hofmann indorsed Mr. Becker as long ago as 1910, autograph letters from these high authorities being on file. James Huncker stated long ago that Mr. Becker was an eminent pianist, "poetic by nature, who contemplates the inner meanings of the art." Abundant press notices all commend him as a scholar, a master

Fine Soloists Heard in "The Redemption"

At a performance recently of Gounod's "Redemption" in Paterson, N. J., Rosalie Miller, Myrtle Leonard, Judson House, Fred Patton and Edgar Schofield came in for a goodly share of the applause of the packed audience that was crowded into the large auditorium. The press notices told in no uncertain terms of the success scored by these singers, a verdict which was backed up by a letter from George Benz, the conductor of the Paterson Choral Society, in which he said: "It is doubtful if the music loving people of this city ever heard a better group."

Those Baldwin Twins

Captain J. W. Baldwin and Mrs. Baldwin (in professional life Carolyn Cone-Baldwin, well known New York pianist) are now making their home in New Orleans, where Captain Baldwin is engaged in the steamship business. On Thanksgiving Day they became the proud parents of two prospective pianists, both girls, who weighed six pounds apiece on arrival. Captain and Mrs. Baldwin except to make their home permanently in New Orleans and Mrs. Baldwin will resume her professional work next season.

Following the DEBUT RECITAL of

H. E. Krohmel in the Tribune

JOSEF FUCHS MAKES

DEBUT AS VIOLINIST

American-Trained Player Has Peculiar

Capacities Which Enter the Com-

position of a Virtuoso

PROGRAM IS COMMENDED

Nature has endowed him abundantly

with the peculiar mental and physical

capacities (fruits of talent or genius, as

one chooses to call them) which enter

into the composition of a violin virtuoso.

"Prodigious!" was the exclamation

which the audience yesterday must have

had in mind but could not utter after

the young man had tossed off the Wien-

lawski concerto in F sharp minor as if

its brilliant difficulties provided him with

child's play.

He must be commended for the music

which he chose for his debut, and we

are sorry that we are unable to discuss

his playing of all the numbers in de-

tail. He avoided tiddits and confectious.

With Mr. André Benoit he played

Brahms' Sonata for pianoforte and violin

in A major, Op. 100. After the Bach

and Wieniawski numbers he played

Chausson's "Poème," Op. 25, and Vog-

rich's arrangement of Paganini's Ninth

Caprice.

Evening Telegram

PRIZE WINNER GIVES

FIRST VIOLIN RECITAL

Winner of a \$1,000 prize for violin play-

ing at the Institute of Musical Arts, Josef Fuchs, born in New York and

trained here, gave his first local recital

yesterday afternoon in Aeolian Hall. He

JOSEF FUCHS

At Aeolian Hall
November 12, 1920
the Critics said:

displayed rather unusual talents. There is a neatness about his technique that bespeaks good training and long practice. There is a musicianly quality in his playing that must have been the result of the right sort of musical environment. New York, after all, is not such a bad place to study the violin, now that nearly all of the great violinists of the world are appearing here.

Mr. Fuchs' program was refreshingly musical. New violinists from foreign parts appear to be much more anxious to impress the public here with their technical powers than with their musicianship and consequently they play for the most part cheap violin pieces. But such is not the case with Mr. Fuchs. No more musical program has been presented at any violin recital all season than that which he played yesterday. A good tone, small but penetrating, was noted, and a technical equipment of more than ordinary excellence was effectively brought into play. He is a violinist of real promise.

F. J. Henderson in the Herald

YOUNG VIOLINIST PLEASES

Mr. Fuchs made a distinctly favorable impression which will be deepened in the future if he acquires repose and musicianly command of outline.

His tone was beautiful in quality and his technic was brilliant in every respect. Mr. Fuchs is one of the most gifted young violinists who has appeared recently before this public and there is good reason to hope that he will have a successful career.

Richard Aldrich in the Times

The first appearance in public of Josef

Fuchs, which took place yesterday af-

ternoon in Aeolian Hall, showed the

talent and accomplishment of a young

New York musician who has obtained all

his training here, evidently training of

the first order. Mr. Fuchs plays with

much repose, self-possession and confi-

dence, and with a well-developed com-

mand of the mechanism of his instru-

ment; indeed, with an artistic finish of

style that is not often possessed by the

young appearing for the first time in public.

Mr. Fuchs has musical intelligence as

well; without it he could not have played

as he did Bach's G minor solo sonata, or

have made it approximate so nearly to

musical beauty and have kept it so lit-

tle like a difficult technical exercise.

Musical intelligence was much less

needed in Wieniawski's first concerto; there

he showed something of the brilli-

ancy and dash that alone can give it an

excuse for being, or at least for being

played in public.

His program began with Brahms's

sonata in A for piano and violin and

ended with Chausson's "Poème" and

Vogrich's arrangement of Paganini's

ninth caprice; a program that in itself

evinced the young player's high artistic

ideals.

Pitts Sanborn in the Globe

Josef Fuchs, another of the young

violinists, played a deal better than a

number of his predecessors of the season.

He is indeed a fiddler of unmistakable

talents and great promise.

J. G. Huncker in the World

JOSEF FUCHS HEARD

IN A VIOLIN RECITAL

East Side Artist Made a Favorable

Impression

Mr. Fuchs has created some stir in

the younger violin circles in capturing a

\$1,000 prize by his playing.

His program opened with a Brahms

sonata for violin alone, the first Wien-

lawski concerto and two shorter num-

bers. The soloist was surprisingly pro-

ficient in his grasp of the Brahms

composition, playing it in sincere and

dignified style.

The Bach piece was a test for his good

intonation, feeling and sense of rhythm

and Mr. Fuchs emerged from the ordeal

with much credit. He is a promising

player.

Max Smith in the American

A young violinist of more than ordinary

promise was added to the host of fiddlers

now seeking laurels when Josef Fuchs

made his debut yesterday afternoon in

Aeolian Hall.

The newcomer acquitted himself in a

manner that redounded not only to his

own credit, but to that of his master

Franz Kneisel.

Though his tone is not big—a fact due

in a measure presumably to the charac-

ter of his instrument—he draws a good,

expressive cantilena from the strings.

Moreover, he combines with genuine mu-

sicianship and taste a technical facility

and surety of intonation that enable him

to conquer the most difficult passages

with ease and precision.

Next New York Recital, Aeolian Hall, Monday Evening, January 3, 1921

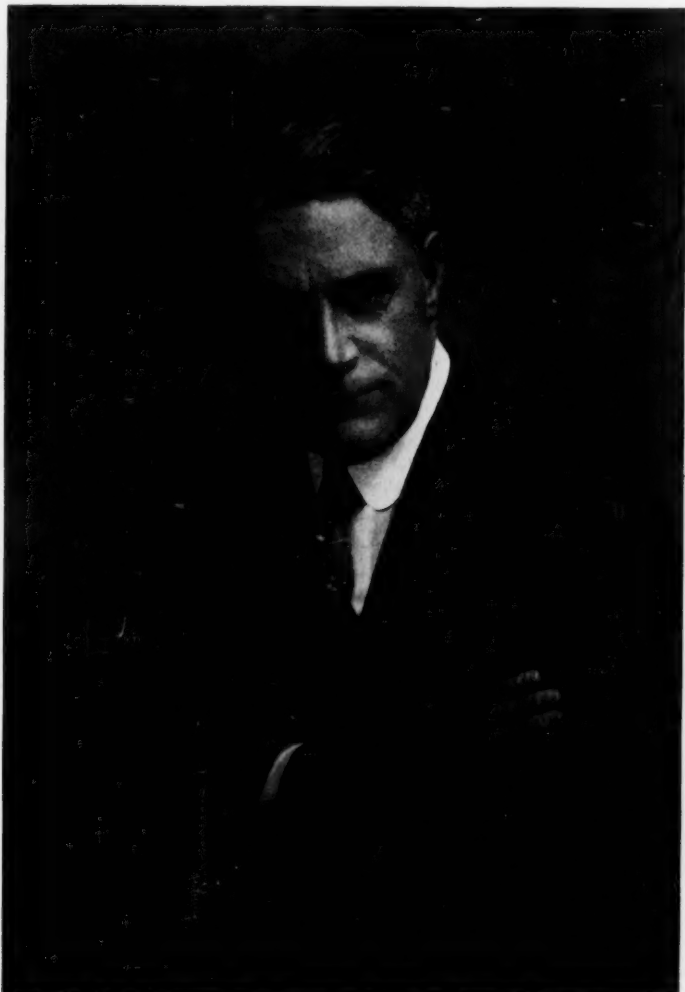
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1 West 34th Street, New York

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"The Internationally Eminent Vocal Teacher."
"The Master Interpreter," in Concert, Sings to a
Packed House in NEW YORK—PEOPLE
TURNED AWAY.

Aeolian Hall, December 8 at 3 p. m.



A FACE THAT TELLS A STORY AND A VOICE THAT VERIFIES IT

nancy of expression which many a singer endowed with a voice three times as large and expansive might try in vain to attain. Among his most impressive contributions, were Chausson's "Chanson de Clown," which he delivered with a masterful attention to every detail of phrasing and nuance.—*Max Smith.—N. Y. American.*

George Fergusson, baritone, formerly of Covent Garden Opera Company, at a recital in Aeolian Hall yesterday, disclosed himself an interesting interpreter of song.—*Sylvester Rawling.—N. Y. Evening World.*

Mr. Fergusson comes back to America, a finished artist.—*N. Y. Sun.*

Mr. Fergusson sang these songs in most interesting fashion because of his ability to communicate to his audience the outer and inner significance of a song through intensity of expression in well modeled phrase.—*N. Y. Evening Journal.*

As an interpreter of song George Fergusson is to be reckoned with seriously. There was much to admire in his singing and an audience which contained many musicians received his numbers with hearty applause.—*N. Y. Evening Telegram.*

Mr. Fergusson created always a satisfying impression of having himself mastered the spirit of each particular song, bending his splendid vitality toward interpreting it for his hearers.—*Katharine Spaeth.—N. Y. Evening Mail.*

We would appreciate letters and addresses of all former Fergusson pupils in the United States and Canada

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329a Mass. Avenue, Boston, Mass.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, DECEMBER 23, 1920. No. 2124

These choral concerts entirely a capella—they're so artistic, you know; and then what a savings in expense!

Maurice Ravel has in hand a two-act opera, upon a book by Mme. Colette, which is intended for the Paris Opera. If it is as delightful as his "L'Heure Espagnole," it will be heartily welcome.

Alfred Bruneau, the French composer, who has not been heard from for some time with an important work, is to have a new opera, "Le Roi Candaule," book by Donnay, produced at the Opera-Comique.

We are still trembling for fear someone will start here the London habit of doubling recitals in the afternoon. So short is London of concert halls that some bright soul had the happy (?) idea last season of giving recitals at 5.30 in the afternoon, as soon as the audience from the 3 o'clock recital in the same hall had filed out, and the 5.30 recital is now an established feature.

The offer of the chief conductorship of the Paris Opera-Comique to Albert Wolff, known here as French conductor at the Metropolitan and composer of "L'Oiseau Bleu," is a well deserved tribute to the ability of an unusually talented musician. We do not think, however, that M. Wolff will accept the offer if it entails remaining away entirely from America.

Now that relief funds of one sort or another are so fashionable, we propose to start one for the protection of the Chopin F sharp major nocturne against the assaults of sickly sentimental pianists. This innocent little piece, delivered in a tempo rather more than twice too slow and dosed with a double coating of treacle, never fails to draw tears from the unparticular—and make the judicious grieve.

Listening to Mischa Levitzki play op. 101 the other evening—and how he did play it!—the first movement reminded us, as it frequently has before, of Beethoven's debt to Brahms—the same type of melody, the same wide spreading apart of the hands on the keyboard, leaving the ear to imagine the harmonies in between, which must bind bass and treble together. And then there is Beethoven's debt to Wagner, for in that same movement how often has he repeated the poignant phrase from "Tristan," the one first heard in the cellos early in the prelude, ending with the descending seventh. There it is, note for note, except that Beethoven, with his passion for simplification, has made it a four note phrase instead of a five note one. What

would the immortal Ludwig have done without all those kind friends to help him on his compositorial way?

Congratulations to Cavaliere William J. Guard of the Order of the Crown of Italy, a decoration which the popular Metropolitan publicity representative received last week in recognition of his consistent championship of things Italian, both on and off the stage.

The MUSICAL COURIER had hoped to present in last week's issue, among the special articles upon Beethoven, one by Moritz Rosenthal, the famous pianist, upon the piano works of the master. Rosenthal's concert activities, however, prevented him from completing the article in time. He has promised to prepare it at an early date, and it will appear in these columns as soon as received.

Llew Madog, of Portmadoc, a Welsh composer, who in private life was plain Evan Morgan Evans, died of heart failure a few weeks ago at the age of seventy-four. He was well known in his native land as a writer of hymns, the best of which is called "Tyddynllwyn"—a name, by the way, which shows that the language of the ancient Britons differed materially from the Saxon-Danish-Norman compound known as English.

Our esteemed contemporary, the Detective Story Magazine, whose business it is to detect things—lies and liars among other things—remarks upon the activity of poets in spreading lies: "The rose does not blush, the wind does not moan, the waves do not sing." Quite so! And are our song composers accessories before or after the fact? And are our musicians who play when they work, or work when they play, in the same class?

Music publishing in Russia, which, it is understood, was taken over by the Bolshevik government, is practically at a standstill. Scriabine, being dead, appears to be a favorite with the authorities, and there are said to be new editions of some of his works. Glazounoff, so one hears, unintentionally offended the powers that be, and is struggling along in reduced circumstances. Efforts are being made here to secure his release, so that he may be brought to this country.

The late Max Klinger, who made the celebrated but monstrously ugly Beethoven statue in colored marbles (!) which is in the Leipsic museum (if memory serves right), had completed a Wagner statue before his death, which, it is said, was accidentally broken recently so that nothing but the head of Wagner remained intact. They are looking for somebody to re-chisel the statue "in the spirit of Klinger"—and it is heartily to be hoped that nobody will be found.

A French physician has calculated the amount of force expended in playing the piano. To press down one of the white keys requires as an exertion the "maniement d'un poids de 125 grammes," which means literally the handling of a weight of rather more than 2½ pounds; for the black keys, the weight increases to a bit over three pounds. To play the C minor nocturne of Chopin, the physician estimates, requires the expenditure of force equivalent to 18,000 kilos—nearly 40,000 pounds. Who says that pianists are not athletes?

Careful perusal of the New York Tribune music columns occasionally helps quite a little to cheer up one's view of life. For instance: "Students of Marymount presented 'The Mikado' yesterday afternoon as part of the celebration of the thirteenth anniversary of the school. Religious services followed the opera." Then of a new piece played recently: "It . . . aroused the basis of the whole-tone scale." So, it seems, the dear old basis must have gone to sleep. Strange we never heard of

Listening to the exquisite voice of Margaret Matzenauer singing the seductive music of Delilah last Thursday evening at the Metropolitan, our thoughts went back to the time we first heard her in the role. It will be twelve years ago next month, when she was just beginning her career. The voice was there then, but she had not developed into the superb artist she is today. What versatility is hers! Then she was singing Delilah in German; last week she was singing it in French, beautifully clear, distinct, and correctly pronounced. Perhaps tomorrow she will be singing Isolda or Kundry in English that is as good as her French—and a day or two later we shall marvel at her in some other role from her long list, done just as finely in Italian.

FASHIONABLE MUSIC

How much of this new music is fashion and how much is permanent art? Young composers talk about certain music being old fashioned and other kinds of music being modern and advanced. We by no means object to progress. Our purpose for the moment is to consider the difference between real advancement and changes of style. It is very difficult to advance beyond the standard of beauty set by the ancient sculptors in their statues of the gods and goddesses of Greek mythology, because human forms and faces have not changed very much. But when a modern artist paints a picture of a beautiful woman dressed at the height of fashion of the day the painting is bound to seem old fashioned to the average woman who beholds it twenty years later. It is not the beauty of the face which has become old fashioned. Fashion cannot touch the permanent standards of beauty. But fashion can make the hat and sleeves and waist line and collar seem grotesque to the modern woman, whose attire will be "positively frightful" to her great-granddaughter.

Purcell's "I attempt from love's sickness to fly," Handel's "Largo," Gluck's "Che faro senza Euridice," many of the melodies of Mozart, are as beautiful and expressive as any musical themes ever have been. Their features, so to speak, conform to the canons of permanent art. They are old fashioned only in their dressings. The advanced composer of our day would have treated those melodies, if he had them, to a much richer harmonic accompaniment, with greater rhythmical complexity, and a wealth of orchestral color the old composers never dreamed of. Unfortunately, however, the passion for the fashionable harmony, rhythm, orchestration, often blinds the composer to the necessity of getting first a supply of intrinsically valuable themes.

Too much modern music resembles the wax figures of gorgeously checked females in department store windows, decked out in all the most elaborate and costly fashions of the season. They are not alive. They are only in fashion. Twenty years hence they will not be more dead. They will only be out of fashion as well as lifeless. And the permanent music which is old fashioned today will be old fashioned then.

Bach is old fashioned. He became old fashioned almost immediately, because Haydn, chiefly, and one of Bach's sons, to a lesser extent, began to break away from the contrapuntal style even before the great contrapuntist was dead. Haydn was a very advanced modern. So was Mozart. They are both old fashioned now, and the old fashion of Mozart has not destroyed the old fashion of Bach.

Brahms was always old fashioned. While Liszt and Wagner were doing all kinds of daringly modern things in music, Brahms went on his classical way, studying Bach and Beethoven. Brahms' greatness does not depend on the caprices of fashion any more than the draperies of the Venus de Milo are subject to the whims of the dressmakers of Paris.

Meyerbeer was an advanced composer in his day. He is gone. Chopin was an advanced harmonist in his day. He remains. Change of style, in fact, has very little to do with intrinsic merit. Some of the most advanced music of our day will endure because it is full of vitality, and some of it will vanish as completely as if it had never been written, in spite of all its advanced style.

ADVICE FROM HAYDN'S FRIEND

Karl von Dittersdorf, who played the violin, wrote an enormous amount of instrumental music, several oratorios, and twenty-nine operas, was a very important personage in his day. In his autobiography he has much to say about his very intimate friends, Gluck and Haydn, and more about the little men of the period. He has some good advice for young artists which is worth reprinting, and as valuable today as a century and a half ago:

I often came into contact with the amiable Joseph Haydn. What lover of music does not know the name and the beautiful works of this distinguished writer? When we heard any new music by other composers we criticized it between ourselves, praising, or the reverse, as we thought just. I advise every young artist to found an alliance, at starting, with one of his colleagues, stipulating that jealousies and envy are out of the reckoning. Haydn and I did this in a spirit of inquiry, and if all prejudices are laid aside, I maintain that nothing so materially assists a young musician's progress as mutual and friendly criticism of this kind.

Who knows but that Dittersdorf had a wholesome influence for good on Haydn? Haydn, of course, could not give his friend genius. But the sane and experienced man of the world, such as Dittersdorf was, is often of immense service to an impractical and experimenting genius.

VARIATIONETTES

By the Editor-in-Chief

From an exchange: "Clerks in the Cleveland tax office have been ordered to sing while at work." That is more than the citizens will do who have business there.

A kindly Christmas greeting comes from M. B. H.: "A doctor tells me that, in medicine, 'Variations' means departures from the normal, mental disturbances, delusions, nuttiness. Are you aware of this?" We not only are aware of it, but proud of it.

It is a dull week. Up to the moment of going to press nothing more has happened to Caruso.

Town Topics says that Caruso burst a blood vessel, but when he got well so quickly, several other tenors burst theirs.

To sleep or not to sleep, that is the question, during the marathon wanderings of Gurnemanz in "Parsifal." As for the doings and philosophies of the poor weakling hero who never does anything good without supernatural assistance, we never fail after we have watched him and listened to him for a while, to feel more than ever that we are fit for treason, stratagems, and spoils.

At first blush the Morning Telegraph headline of December 16 appeared to read, "Heavy Punishment for Young Tenors," but a closer inspection showed that the caption was "Heavy Punishment for Young Terrors," and referred to three boy desperadoes who were brought before Recorder John B. Lauder, of West Orange, N. J., for smashing a window of the Sunday school, stealing pencils, erasers, and a two-dollar bill, and smearing mud on the lamps of the minister's motor.

We have not yet been called to Marion, Ohio, by President-elect Harding, but when we are we shall tell him what ought to be done with Beethoven recitals, symphony concerts that last over two hours, the proposed excessive tax on amusements, persons who still are trying to keep German music exiled, and paranoiacs who have dementia Parsifalitis and imagine that operatized oratorio to be a work of genius.

By the way, should one refer to Willem Mengelberg as the conductor-elect of the National Symphony Orchestra?

When Artemus Ward wrote his "Notes on Boston" many years ago, he included some remarks musical: "I ment to have alluded to the Grate Orgin in this letter, but I haven't seen it. Mr. Reveer, whose tavern I stop at, informed me that it can be distinctly heard through a smoked glass in his nativ town in New Hampshire, any clear day." Other Boston landmarks were referred to by Artemus in these esoteric words:

The State House is filled with Statesmen. I had the pleasure of talkin' with sevril. I told 'em the Eye of 1000 ages was onto we American people of today. They seemed deeply impressed by the remark.

Harvard College, the celebrated institoootion of learnin', is pleasantly situated in the Bar-room of Parker's, in School street, and has poppils from all over the country.

I went over to Lexington yes'd'y. My Boosum hove with sollum emotions. " & this," I said to a man who was drivin' a yoke of oxen, "this is where our revolutionary forefathers asserted their independence and spilt their Blud. Classic ground!" "Wall," the man said, "it's good for white beans and potatoes, but as regards raisin' wheat, t'aint worth a dam."

We are beginning to believe that this column is read and heeded. For years we had made it our business to pick on college glee clubs and to poke more or less pungent pleasantries at their concerts in this musically serious town. Lo! and behold, along comes the Harvard Glee Club last week and gives an Aeolian Hall afternoon with music by Palestrina, Allegri, Bach, Rubinstein, Coleridge-Taylor, Duparc, Handel—and Brahms! Not only that, but read what Richard Aldrich says in the Times about the kind of singing done by the glee-ful collegians:

The program itself is remarkable enough for any college organization to undertake; still more remarkable was the beauty and finish of the performance, the understanding of the music, the evident assimilation of its spirit, that these young men and their admirable conductor showed from beginning to end. It was choral singing of a remarkable fine kind, not merely a praiseworthy attempt by a lot of college youths; it was an achievement worthy to

stand by itself and of a distinction that puts the chorus among the best.

Mr. Aldrich praises the Harvard glee clubbers also for their musical intelligence, feeling for style, and tone quality, and is no less enthusiastic about their phrasing, ensemble, enunciation, and contrapuntal clarity. Now, what is Yale going to do about that?

"If there be an official claque at the Opera"—writes Huneker in the World. Why the "if"? Like the old lady who sat on the Irishman's Sunday stove-pipe at church, Huneker knows blanked well that there is an official claque at the Opera.

P. J. S. communicates:

You are always playing the smart Aleck and telling people what to do and then when your advice turns out right, saying "I told you so!" Well, I'll say this much for you regarding the stock market. Months ago you told musicians to keep out of the stock market and hold on to their savings. You certainly warned us all not to be caught in the toils of the Wall Street manipulators. I confess I did not take your advice and down to Wall Street went my whole bankroll. I wish you could see the damned thing now. I'm not only broke but the pieces are so small you can't even find them. Now go ahead and say "I told you so!" You're entitled to it, and what's more, I can't find anything to tell you in answer. P. S.—Say, confidentially, do you know any good stock down there I can get my money back on? By the way, my pupils learn something from me in an hour. I have been taking lessons in Wall Street for fifteen years and haven't learned anything yet. What's the matter? If you were in my place, would you believe what the Wall Street columns are saying in the daily papers, that the stock market prices soon will rise and reach their former high levels?

We never allow the daily papers to shape our views, political, social, musical, financial, or otherwise. However, not everybody is as mentally selfish as we are.

If, like Shakespeare, some of the classic composers never would repeat, their symphonies might sound a bit more enticing to those impatient modern ears which like their musical story told with directness and dispatch.

Last Tuesday evening the Musicians' Club of New York entertained Dr. Eugene A. Noble, executive head of the Juilliard Music Foundation, and various persons of the tonal world were invited to address him and tell Dr. Noble how to spend the money left for musical benefactions by the late A. D. Juilliard: Owing to the exigencies of press time we had to hurry away from the meeting in order to get this news paragraph into print, but we are able to report that before we left about \$329,476,518.66 had been disposed of effectually by the speakers.

A clipping forwarded to us without mention of the source to which the scissors went, speaks of a new school of criticism, called the quantitative. For instance, a theatrical production must have merit if its manager announces that it cost \$800,000. No artist can be bad who receives \$2,000 or upward per performance. Then there are, too, the considerations of size, space, numbers, and other stupefying facts. For instance, the new critic would write as follows, in music:

Josef Dambrovitch, the latest Russian prodigy, gave a piano recital last night at Carnegie Hall to an audience of 2,127, and a box office of \$4,763.50. Dambrovitch played eight pieces, for a total of 37,395 notes, exceeding his best previous record by 287 notes. His best work was done from 8:47 to 9:01 o'clock, when he scored 6,031 notes. His average tempo for the whole performance was three-quarters. Dambrovitch established a new American record for audibility; his chords struck at 9:10 were heard as far south as the Pennsylvania Station.

The new pianist made an auspicious beginning of a career that will in all probability endanger the world's record now held by Pasquale Minestrone of 42,421 notes in two hours and five minutes.

The Parisian newspapers are recalling an anecdote of Patti's unkind retort upon Jenny Lind, relates H. T. Parker in the Boston Transcript. In her old age the Swedish singer listened to the young Italian at a private party, and undertook to correct her in details of song. "I may do so," she said, "without offense, because I am Jenny Lind." Mademoiselle Patti seemed as one searching her memory. "Ah! . . . Yes," she replied, "I have heard my grandmother speak of you."

Banditry seems to be rife in our otherwise honest midst, and of course all good citizens should com-

bine to stop it. However, if some unemployed robber will call at this desk we shall be glad to inform him how to get into the Metropolitan Opera House at night, and also tell him where they keep the scores and parts of "Lucia," "Trovatore," "Forza del Destino," "La Juive," "Parsifal," "L'Elisir d'Amore," and other matters of the same kind which own no slice of our affection.

In Florida, the Christian Civic League has ordered that all nude statues at the Winter Art School be draped. Why not go further and order drapery also for certain nude music? Notable examples would be Strauss' "Don Juan" and "Till Eulenspiegel," the second act of "Tristan and Isolde," Debussy's "Afternoon of a Faun," d'Indy's "Istar," and Liszt's famous "Love's Dream."

Which reminds us that we once saw the Liszt piece programmed as "Love Dreams, in a flat."

The story goes that there are only 55 music supervisors for the 1,000,000 children in the New York public schools. That makes 18,181 $\frac{1}{11}$ pupils for each teacher. It is not too much. Ask Messrs. Oscar Saenger, Herbert Witherspoon, William Thorner, and others.

Tales of the distress of musicians in Central Europe have not been exaggerated, and their American colleagues should not stint in their efforts to help. Very recently Siegfried Wagner wrote letters to friends in this country, asking for drafts for bread and other food for his family, himself, and friends, in Bayreuth.

From the Boston Herald—for some strange reason or other:

Robert Dudley Longyear, of Brookline, sailed on the Lapland for London, December 4, where he will take up advanced studies in diplomacy and voice training.

Karl Kitchen, of the New York World, reveals a dreadful secret which hitherto has been known to only seven-eighths of the population of greater New York. The rest of the good folks are informed by Mr. Kitchen that there is a paid band of professional applauders—yclept "claque"—at the Metropolitan Opera House. Not only that, but it is learned also that the leader of the aggregation is one Charlie Scholl. His applauding, says Mr. Kitchen, is like the sound of a steam hammer, and if you happen to be near him—he haunts the first entrance on the left of the proscenium—you are in danger of having your ear drums split. Mr. Kitchen continues:

One moment he is leading the applause on the orchestra floor—the next he is up in the topmost gallery clapping his scoop shaped hands after the best traditions of his calling.

It is said that Scholl's real business is selling canes and umbrellas. To a surprisingly large number of opera habitués he is known as "Schultz," but that is merely a corruption of his real name.

How many years he has been around the "Met" nobody seems to know. He slips in through the back door as if he were a regular employee of the house and, what is more remarkable, he succeeds in getting the members of his claque set past the doorman without even paying the war tax.

While Charlie is only tolerated by the managers he is really popular with the artists—especially the artists who pay him for appreciating their efforts in an artistic fashion.

"All Europe is after American money," says the Morning Telegraph. Especially all musical Europe.

A merry "Messiah" to you all!

The British public refuses to buy German pianos, which is just retaliation, considering all the atrocities committed upon them.

Senator Walker tells a newspaperman, who publishes the story, about a Scotchman sailing from New York, who was careful to board an English boat so that he could get his "whusky" when he wanted it. Before getting to the outer bay he struck the steward for a "dram." But the steward declined to serve him "until we get out of sight of the Statue of Liberty."

Apropos, Bert Leston Taylor writes in the Chicago Tribune: "Freedom shrieked when Venizelos fell. But Freedom has grown old and hysterical, and shrieks on very little occasion."

Nilly (at "Oberon"): "Do you like the Fatima?" Willy (sleepily): "No—I prefer the Murad."

LEONARD LIEBLING.

TIME TO GO TO BAT

And now the blue law bogie man is after us. He has given us fair warning. He is going to get us. He is going to make us drier than dry. He is going to make us soulless and soundless. The feet of the dancers will no more be permitted to twinkle (twinkle is said to be the proper expression), and the sound of the water pipes will no longer be heard in the land. Music will be forever silenced. Even the church bells will not be permitted to ring. The organs will be sent to the junk heap, their bellows used by blacksmiths to forge collars and chains for those who whistle or sing or utter heinous noises.

At first all of this is to happen only on Sunday. But that is only at first. Music, being wicked, like dancing and cards and baseball and automobiling and light reading, will soon be forbidden also on Friday. And then on Monday. And then on some other days. And then the whole week. The symphony concert is to be named the "sinfunny" concert, and condemned by its very name. Opera, in line with all other acting, will be placed on the black list. The score of "Parsifal" will be burned like the witches of old, for it contains beauty, and flowers, and, after all, are not all things beautiful and flowery the very root of the devil's handicraft?

Sounds foolish, doesn't it, gentle reader? Just a joke, you think? Perhaps you are one of those who thought that prohibition "couldn't possibly be," that President Wilson "couldn't possibly be elected for his second term," and that America "couldn't possibly get into the war." We were one of those ourselves. And so were you! And you! And you!

That's the trouble! We are, all of us, "one of those."

We do not know anything about the hidden, silent forces that are being exerted by certain religious sects, certain busybodies, certain fanatics and "pussyfooters." We musicians, especially, live in a world of our own. We know, and think, little enough of the world to which music is a dead letter.

"But," you will argue, "you are becoming prematurely aroused, your agitation is excessive. 'Booze' and music cannot be compared. 'Booze' is harmful; music is not." Exactly. That is what you say and what you believe. And what we believe. But how about the others? How about those who think of music only as an aid and abettor of the wickedness of the modern dance? How about those who claim that those who introduced these "Negro sex rhythms" into our popular music of today are alone responsible for our present laxity of morals.

Do not deceive yourselves! Exactly that has already been claimed, and those whose mental make-up permits them to utter such lying exaggerations will, you may be sure, be powerless to differentiate between the music of a "jazz" band and that of a symphony orchestra.

And those people would like to forbid music, not only on Sunday, but on all other days as well—not only dance music, but all music.

It was not so very many years ago that Philadelphia found itself in the clutches of the so-called "beer law," a law by which music could not be played at any place where beer was served. It was aimed at German beer gardens and rowdy dance halls with cafés attached, but, like all such laws, it was utterly indiscriminating and sliced off the incomes of some hundreds of inoffensive and hard-working musicians. It never occurred to those musicians that such a thing was possible, or that they should take any steps to protect their rights. They woke up too late!

There have already been protests against the modern dances, and something like the Philadelphia beer law would effectively kill them. That it might also kill much that is good in music would matter to the propagandists not at all. We heard a man say once that "all art was an unmitigated evil." He was a man of influence and learning, and he believed what he said. When called upon to specify he mentioned novels, plays, pictures, dances, etc. And it is well to remember that our Puritan forefathers included music in the list.

No! None of them, we suppose, think music intrinsically wrong today. But music is very closely associated with what they do consider wrong. And they do not consider music of any special importance, and would be perfectly willing to sacrifice it, as well as those who practice it, to their own ends.

And therein lies the danger. The disappearance of Sunday concerts would cut down the incomes of a large number of musicians; laws prohibiting dance hall and café orchestras would make another deep cut; and either of these laws might well lap over

into the domain of the highest musical art. Once let down the bars, and a law against musical comedy will be reached without much difficulty; and the learned judge's interpretation of that law might be made to include grand opera, Russian ballet, and even picture shows with musical accompaniment.

The readers of the MUSICAL COURIER will do well to remember that there are millions, many millions indeed, in this country who care nothing whatever for serious music and very little for music of any kind. They will not worry about what is your problem until it is too late. They may then vaguely regret the loss, but it will not greatly worry them.

It is your problem, gentle reader! What are you going to do about it?

WALDTEUFEL'S WALTZES

An old private secretary of the late Empress Eugénie, a Frenchman named Augustin Filon, has just published in England his "Recollections." The most interesting part of the volume deals with the war of 1870, when Napoleon III was crushed at Sedan and the French republic was born. Shortly before the emperor marched away at the head of his army to meet the Prussians, there was a gala dinner at the Tuileries:

During the performance telegram after telegram is brought to the Emperor, who opens none of them, but continues to applaud the actors with the greatest unconcern. Everyone seems anxious and ill at ease, and many throw involuntary glances at the windows which look on the Place du Carrousel, over which an angry mob is swarming. Waldteufel's orchestra plays its most entrancing waltzes, and five or six couples venture on the floor. Waltzing tonight is an act of loyalty to the empire. When the music stops we hear the yells of the mob under the charges of the police. At supper there are many empty tables. To sup is also a proof of courage.

Waldteufel's waltzes! How many of the present generation know those entrancingly melodious works? They were famous, and deservedly so, before the era of tango and trot.

The Empress fled to England, and during her fifty years in the neighboring island kingdom, heard many styles of music come and go, though none of them could have sounded quite as tragic as the waltzes of Waldteufel. She died in her native Spain a few months ago, but was brought back to England to be buried beside her husband, the deposed emperor, and her only son, Prince Eugene, who was killed by Zulus while serving in the British army in 1879. The old Empress had much sorrow in her long life of ninety-four years, and she heard the waltzes of Waldteufel on one of the most momentous and anxious nights in her whole career.

Nessun maggior dolore
Che ricordarsi del tempo felice
Nella miseria. (Inferno, canto V.)

The words are Dante's, but the truth of them appeals to all the world.

THE BALD-HEADED PUFF

The handling of publicity for artists has, for a long time, been getting on a better and more conservative basis. The average press agent has given up both superlatives and fairy-tales and the good old bald-headed puff is pretty near a thing of the past. Once in a while, however, a bit of archaic copy drifts in, sounding as if it might have been written by someone who, thirty years ago, must have been press agent for a traveling circus of the smaller type. We reproduce the following, received last week, as a horrible warning. Could anything be more futile—better designed to disgust the reader and to harm the object of its loathsome eulogy? And this is said quite without prejudice on our part, for we have no idea who wrote it:

Each day adds to the fame of _____ since he has become a resident of the metropolis. He sees that the opportunity for expansion and development is greater on every hand. Those who coach with him realize his great ability as an instructor. It is as natural for him to demonstrate how a thing should be done as it is for him to breathe.

This instructor is eminently fitted by nature and qualified by study to impart his knowledge to others. If he has one handicap it is that of too great modesty. He has accomplished wonderful things here and abroad, but this feeling prevents him from telling others of his triumphs, fearing that it might seem boastful. He is also somewhat embarrassed by the slight confusion which almost invariably accompanies a change of residence from one city to another. He should remember that all one has to do to get along serenely and quietly is to be commonplace. But if one wishes to work a little harder, to think a little deeper, to observe a little closer, if one wants to forge ahead and gain general recognition, one must fight.

So, _____, our advice to you is to overlook all these seeming obstacles and ever bear in mind that there are in reality few with such a superb equipment, mental and otherwise.

MODERNISM

The New York season is now well under way. The first of the "modernist" compositions has crossed the footlights and caused agony, tears, laughter, fatigue, and a few hisses. Few hisses, fortunately, for the American public has the merit, which foreign audiences have not, of wishing, and of being willing to make a sincere effort, to understand. It assumes, as it is fair to assume, that Cyril Scott, Stravinsky, Schoenberg, Maliferno, and the rest of the moderns, are striving to accomplish something in art, and it is anxious to know what that something is. Like the youth who sets out to learn how to smoke a pipe, the American public expects to enjoy modernism once it gets accustomed to it, and, as in the case of the smoker, that expectation is very likely to be fulfilled. Only, it must be a good pipe and good tobacco, and, in the other case, it must be good music, whether ancient or modern.

And is this modern music, as a class, good music? Is it possessed of those elements which are never lacking in that music which has won a lasting place in the musical scheme of things? In order to answer that we must endeavor to determine what those elements are which have made for permanent success. What are they?

At first one will answer: good melody, proper harmony and development, well-rounded form, satisfactory arrangement. A few years ago one would have insisted upon that without the least hesitation; today one must recognize that much of it is extremely doubtful. Form and melody and development have become every day matters of controversy.

Not long ago, in conversation with a very well known modern composer, the subject of melody was mentioned, and the composer instantly flashed out the question, "What is melody?" like the jurist of old who asked, "What is truth?"

Try to impress upon the modern student the importance of form and he will ask where you find form in "Asa's Death" or "In the Hall of the Mountain King" from Grieg's "Peer Gynt" suite, and where is the form in the splendidly effective excerpts from the Wagner operas that are heard so frequently and with such delight on the programs of our symphony orchestras. Form indeed!

And melody? The modernist asks you scornfully if you expect him to write "tunes," and he pronounces it "chunes" by way of a joke, as if it were something contemptible. Tunes indeed! Where are the tunes in Debussy's "Afternoon of a Faun"? Is a chromatic scale a tune? Is the Rheingold Motive, the two notes that are used throughout the entire "Nibelungen Ring" a tune? Tchaikowsky writes tunes, it is true, but he is so hopelessly archaic! Tunes indeed!

And development? If by that you mean the development of a motive or motives, that is quite entirely unnecessary. That may be all right, but it is far from being a necessity. It is equally interesting and equally effective to write an extended lyric, passing on from phrase to phrase with never a repetition, except, perhaps, to recall some salient point as does Tchaikowsky in his fourth symphony by the repetition of the horn ("Fate") motive near the end of the first and last movements; as does Wagner in the introduction of "Tristan"—motive which are otherwise not developed at all! Development indeed!

And harmony? What do you call harmony? If you mean major and minor chords, and diminished sevenths and augmented sixths and the rest, we repudiate them, root and branch. We know nothing of such puerilities. Oatmeal porridge is all right for babes, but we, thank God, have more vigorous digestions. Harmony indeed!

And so they tear down our preconceived ideals and leave us gasping for breath and wondering where we left our gas masks. And the worst of it is that there is no simple, direct egress from this trench of argument.

Yet there is little enough in the ultra-modern compositions that are offered to us that we find altogether pleasing. The makers of them seem not yet sure of their way; they seem to be still experimenting, and they seem to have left out of their vocabularies the word "beautiful."

Beauty seems to them something quite superfluous. They have thrown it overboard with the form, the development, the melody, the harmony, and the rest.

And that is their great mistake. Had they left beauty in, they might have thrown the rest out without lack of success or popularity. But they have thrown beauty overboard. And nothing else counts, after all.

Ruffo Scores Greatest Success of Career in World Premiere of Leoncavallo's New Opera

Yvonne Gall Appears for First Time in "Tosca," Scoring Unique Success—"Falstaff" and "Lakme" Revived—"Zaza" Performance Postponed—"Linda," Even with Galli-Curci in the Title Part, Arouses Little Enthusiasm
(Continued from page 5)

lent. Although Ruffo dominated the performance, she made a deep impression in the minds of her auditors.

Solely as a matter of record, the cast, which, for the exception of those two characters have little to do, is here appended: Cronte, Albert Paillard; Tiresia, Teofilo Dentale; Un Comito, Desire Defrere; Un Pastore, Lodovico Olivieri.

Marinuzzi was a pillar of strength at the conductor's desk, bringing out all the beauties contained in the opera, and by his mastery in coloring the tone of his orchestra, able to hide many uninteresting pages. It takes a Marinuzzi to conduct such a massive work, as its heaviness would weigh on the ears of the listeners if a less energetic arm were at the helm. The stage management was adequate and the scenery, designed and executed by Julian F. Dove, scenic artist of the Chicago Opera Association, entirely effective.

"ROMEO AND JULIET," DECEMBER 12 (MATINEE).

"Romeo and Juliet" was given on Sunday afternoon with Galli-Curci as Juliet and Joseph Hislop as Romeo. Edouard Coteuil was an excellent Friar Laurent and Constantin Nicolay made much of the part of the Duke. Margery Maxwell won well deserved applause after the "Serenade" of the Page. The balance of the cast included Defrere as Mercutio, Hector Dufrane as Capulet, Albert Paillard as Tybalt, and Rose Lutiger Gannon as the Governess. Henri Morin conducted with verve and precision.

"TOSCA," DECEMBER 14.

"Tosca" was repeated with the same cast heard at previous performances with but one exception, that of Yvonne Gall, who appeared for the first time here in the title role and singing it for the first time anywhere in Italian. Miss Gall's previous acquaintances in well diversified roles pre-geared well, yet she surpassed any of her other efforts and surprised even her most sanguine admirers. Her Tosca is different from that of any other singer and nearer to that of several great actresses. That she has dissected the role and made it a study of love, hatred and fear, was disclosed long before the curtain had been lowered on the first act. Her Tosca has less pride, less haughtiness, less devotion or piety than any seen on the operatic stage, but on the other hand, it is more skillful, more disdainful, more cynical and more formidable by its simplicity than other Toscas who have essayed the part. In the first act, her various moods were clearly projected to her audience. She was sweet, then irritable, nervous and care-free until a slight shade of hatred made her face curl up with the snarl of a viper. In the second act, she rose to great heights as an actress, making the pulse quicken as she was unfolding a plot so well known as to make it almost unrecognizable. One forgot for the moment that the scene was taking place on the Auditorium stage, but was transported to the apartment of Scarpia and witnessed the agony of a soul. Miss Gall's conception of the part is forceful, well built and understandable. She is no match for the foxiness of Scarpia, but she is his equal in hatred. She does not repulse Scarpia; she fights with him and she follows her impulse, killing him with no regret as, smiling, she leaves the room glad to have conquered the man who made Rome tremble under his fist and happy in having obtained her aim without sacrificing her honor. In the last act, she is once more a woman of impulse whose devotion for Cavaradossi is boundless. Love and despair have a great interpreter in this gifted French actress-singer and in the final episode she was as successful as in the two previous. If so much has been written regarding her interpretation of the role, it is due solely to the fact that she has made of it a creation all her own, while her singing lived up to tradition. The "Vissi d'Arte" afforded her the best opportunity to disclose her voice and that she did well with it was made obvious by the thunderous plaudits that stopped the performance for several moments at the conclusion of the solo.

Joseph Hislop was again the Cavaradossi, this time singing the role admirably from beginning to end, and Baklanoff, a glorious Scarpia. Marinuzzi conducted with his customary artistry.

"FALSTAFF," DECEMBER 15.

Verdi's lovely opera, "Falstaff," which has never been a success with the layman, but always admired by the musicians, was revived this week with an excellent cast. Giacomo Rimini not only sang the famous aria, "Once I was a page to the Duke of Norfolk," beautifully, but all through the opera his voice was heard to best advantage. For those who know the humble beginning of Rimini in the opera field of Europe, his quick rise to the enviable place he now occupies in the operatic world has been no surprise, as they knew what an indefatigable student this young Italian baritone is and if all had been present at this performance they would have recognized that labor is rewarded. His Falstaff is a masterpiece of conceit, boasting, pomposity, self-contentment, bluntness and as conceived by him a most interesting character from the point of view of the spectators. His make-up was capital and by itself provoked much hilarity among the auditors. Rimini is also thanked for the manner in which he enunciates Italian, as he never swallows words, but enunciates distinctly each one, thus adding greatly to his performance and to the enjoyment of those who understand the text. His success was in every respect deserved.

Rosa Raisa looked lovely as Mistress Ford and sang with the airiness of a coloratura. Her acting, too, had the alacrity of an ingenue and she added much to the merriment of the night. Margery Maxwell, who has made great strides in her art, surprised at least one auditor with the manner in which she handled the music written for Nanetta Ford—a role full of difficulties, all of which the gifted American songstress surmounted with no apparent effort, and she made a beautiful vis-a-vis to the Fenton of Tito Schipa—the latter, irresistible in a part far too small for his artistry, but which he made one of the potent factors in the plot by his funny antics and more so by the beauty of his song. Mistress Quickly was entrusted to Marie Claessens, who was excellent in the role. Defrere was highly satisfactory as Ford. The other roles were in capable hands and the performance from the scenic point of view, a great credit to Romeo Francioli, who has shown his master hand on many occasions, but who reached the acme in his art in the Garden Scene of the last act.

This review should have begun with the name of Gino Marinuzzi, as he perhaps more than anyone else was responsible for the success of the performance. Musicians who are familiar with the score will probably be surprised to know that it was conducted from memory as are all the operas under the guidance of Marinuzzi. To conduct symphonies or symphonic music without notes is surely a feat, but to conduct innumerable operas from memory is more commendable. Principals, chorus and orchestra under the forceful baton of this young genius did marvels, and the listeners had on this occasion a rare treat in witnessing a performance of a master work as it should be given. There was only one black spot in the performance, but then why mar by an unkind remark the words of praise that have so justly been given the interpreters and their associates? Although the chorus and ballet had little to do, they did it exceptionally well.

"LINDA DI CHAMOUNIX," DECEMBER 16.

"What's the matter with Chicago?" said this reporter to the Chairman of Music of the Federation of Women's Clubs of America when he noticed rows of empty seats at this performance. Her answer was, "The people are tired of old fossil operas and as far as I am concerned I would not go across the street to hear them even though free seats are placed at my disposal." The truth is that
(Continued on page 41.)

I SEE THAT—

Mengelberg will lead the National Symphony at one of its concerts during the second week in January.

Mildred Graham has five "Messiah" dates this month.

Harold F. McCormick has been elected president of the Chicago Opera Association.

George Folsom Granberry was married to Marriott Strickland on December 15.

Henry Hadley will direct the New York Philharmonic in a performance of his "Culprit Fay," December 31.

Dohnanyi gave ten Beethoven recitals in Budapest to celebrate the birth of the Bonn composer.

Lazare Saminsky, prominent Russian musician, is in the metropolis and will remain here three or four months.

Carolyn Cone-Baldwin became the mother of twin girls on Thanksgiving Day.

Lydia Lipkowska will hereafter be under the management of S. Hurok's Musical Bureau.

Announcement has been made that the American Legion will not oppose the giving of German opera in New York.

The Chicago Symphony Orchestra probably is the only self supporting organization of its kind in the world.

Lajos Shuk was decorated by the Sultan of Turkey with the privilege of having three wives.

The American Guild of Organists will have a New Year's Day luncheon.

The prize of \$100 offered by the Philadelphia Matinee Musical Club has been awarded to Henry Alexander Matthews.

Joseph Schwarz and Josef Hofmann arrived in New York on the Baltic last Sunday.

H. E. Krehbiel's edition of Thayer's "Life of Beethoven" will be published during 1921.

"The Blue Bird" will be heard for the first time this season at the Metropolitan on December 27.

Reed Miller made a hit at Hartford, Conn.

The Cincinnati Symphony Orchestra is giving a series of concerts for the benefit of school children.

Ida Geer Weller believes that program building is an art in itself.

Milan Roder is on tour as conductor with the "Florodora" company.

Cora Chase, an American girl, has arrived from Italy to join the Metropolitan Opera forces.

Buzzi-Peccia has set to music Mrs. Caruso's verses, "Gloria's Lullaby," dedicated to her little girl.

Giulio Della Rosa is the name of another violin prodigy who has arrived from abroad.

Betsy Lane Shepherd's "glowing voice" caused (?) fires in three halls where she was singing.

Two thousand people attended the recent concert of the New York Mozart Society.

The second subscription concert of the New York Trio has been changed to Saturday evening, January 8.

Toscanini and his ninety-seven musicians have each been presented with a medallion by D'Annunzio.

Betsy Stone Barton, the concert singer, is dead at the age of sixty-eight.

Tetrazzini will make her only appearance in Brooklyn next Sunday afternoon at the Academy of Music.

"Hansel and Gretel" will be given both afternoon and evening at the Manhattan Opera House on December 25.

Per Nielsen, director of the music department at Westminster College, is a visitor in New York.

Max Pam has resigned as chairman from the executive committee of the Chicago Opera, but will retain the vice-presidency of the association.

Knobloch's "Die Sunden Glocks" is to have its American premiere at the Manhattan Opera House, December 22.

Mahler's sixtieth birthday was celebrated in Berlin.

Richard Burgin, the new concertmaster of the Boston Orchestra, was soloist with the organization three times in one week.

An operetta by Fay Foster, "The Land of Chance," will be issued shortly by J. Fischer & Brother.

Gustave Davidson has written a sonnet to Marguerite Namara's beauty.

One of Mildred Wellerson's forthcoming engagements is as soloist with the Chicago Opera Orchestra.

Laura Kuhnle is the name of a Philadelphia vocal teacher whose pupils present all-American programs.

Norman Jollif's first active season in the concert field was replete with concert and oratorio engagements.

Povla Friish believes that there is a great future in this country for opera.

Hans Hess, the cellist, will be heard in the metropolis some time during the month of February.

April, 1921, will find Harold Henry giving two recitals in New York.

Florence Nelson returned last week from a ten weeks' tour.

Hipolito Lazaro will give an extremely varied and interesting program at Carnegie Hall on December 26.

Percy Grainger is en route from Cuba.

Mme. Schoen-Rene will hold a master class in Minneapolis from December 27 to January 13.

Kerekjarto will play at the Metropolitan Sunday night concert of January 30.

Marguerite D'Alvarez will give another recital at Aeolian Hall on the afternoon of January 4.

Selma Kurz will make her first appearance in America at the Hippodrome, January 9.

Joan Manén will play the symphony "Espagnole" of Lalo with the New York Philharmonic on January 2.

Vasa Prihoda will be heard in the leading Eastern cities before he returns to Europe late in April.

Phillip Gordon and Claudia Muzio are to give a joint recital in Montreal, January 9. G. N.



H. A. Atwell, Photo
THE STAGE SETTING USED IN "EDIPO RE,"
Which was given its world premiere by the Chicago Opera Association at the Auditorium Theater, Chicago, on December 13.

NEW YORK CONCERTS

DECEMBER 12

Savel Zilberts, Cantor Hyman and Mme. Zilberts

At the New York Hippodrome, Savel Zilberts, composer and conductor, assisted by Cantor Abraham Hyman and by Mme. Zilberts, soprano, gave a concert on December 12 of music from his own pen, most of it being for chorus choir, and with words selected, presumably, from the Hebrew. Mr. Zilberts has recently arrived in America from war-stricken Europe. He is renowned as a composer of oratorios, folk songs and cantor melodies. He has had the genius to build up a whole song literature out of the poor material of antiquated Hebrew melodies. That of it which was offered on Sunday proved him to be a composer of undoubted ability who might do well to venture into fields not so strictly limited to a single style whose appeal cannot be universal.

DECEMBER 13

Vasa Prihoda

Vasa Prihoda scored a notable success at his second New York recital at Carnegie Hall on the afternoon of December 13. It was evident at the outset that the magic of his style and his magnetic personality had exercised an irresistible appeal upon the very large audience that had gathered to hear him. His program was light of texture and varied of content, offering a selection of works to please all tastes, and rich in all of the difficulties which composers for the violin so successfully place in the way of their interpreters. These difficulties Mr. Prihoda over-

came with entire ease and brushed from his path as if they did not exist. His technic is quite amazing and he uses it to good purpose.

His program opened with Corelli's "La Folia," interpreted with traditional sentiment and accuracy, and this was followed by the difficult Ernst concerto in F sharp minor, which offered the player an opportunity to display the breadth of his sostenuto, the clarity of his intonation and the sonority of his tone, especially in the extended and brilliant cadenza with its long chord passages.

"Bygone Days" (Friml), "La Chasse" (Cartier-Kreiser), "Valse" (Dvorak), and "Jota de Pablo" (Sarasate), formed a pleasing group of pieces in smaller form and their excellent execution was received by the audience with every evidence of enthusiastic approval.

Paganini's "Witches Dance" was played as a final number well calculated to leave in the mind a vivid impression of the player's prodigious left hand. There were numerous encores.

St. Erik Society

The St. Erik Society for advancement of Swedish art, music and literature, gave a unique entertainment on Monday evening, December 13, at the Waldorf-Astoria Hotel, New York, consisting of old Swedish folk songs, as well as other songs and dances. The important feature of the entertainment which was given to commemorate the feast of "Santa Lucia" was the presentation of only such numbers which are at least 500 years old.

The soloists were Samuel Ljungkvist, tenor, and Greta Torpadie, soprano, as well as the Swedish Folk Dance Society of New York, all the participants appearing in old traditional Swedish costumes. After the processional entree of the soloists and dancers, Mr. Ljungkvist sang a group. He was in excellent voice and rendered his numbers with particular charm. His work was rewarded by spontaneous and long continued applause.

Miss Torpadie followed with a group which also won favor with the audience. The dances were of a past period, depicting the method of weaving home spun cloth, as well as a proposal of marriage.

May Peterson, Soprano

May Peterson's Aeolian Hall recital on Monday afternoon, December 13, was not only an enjoyable event for the lay musician but also for the professional as well. Miss Peterson had selected an interesting list of songs, many of which offered technical difficulties, and she delivered these varied numbers with the artistic skill for which she has become well known. May Peterson has always been an excellent artist, but she seems to have grown considerably since her last appearance here. She has splendid poise, the charm of naturalness, and her stage presence is certainly delightful.

Vocally, she was in fine fettle. From the outset of the program she disclosed this to marked advantage. Possessed with a beautiful, limpid soprano-voice, Miss Peterson, through mentality, is able to do rather unique things with it. When a song demands great depth of emotion, she reflects this; if it requires charm and delicacy, she is not lacking; and in the old Italian airs, she is able—with ease—to sing a fine legato with much dignity of style. In a word, Miss Peterson is mistress of her organ and a consummate interpreter.

So well appreciated were many of her numbers that they had to be repeated, among these being "Voici Noel petits enfants," Wekerlin; "Bois chers aux ramiers," Chausson, and "Chinesische Ode," Foch. At the end there were many encores, Rogers' "Wind Song" being sung by request between the third and fourth groups. Stuart Ross furnished excellent accompaniments.

De Roda Helmuth, Soprano

Despite her foreign name, De Roda Helmuth was born in New York City, but had been singing abroad—in Germany, Austria and Switzerland—during the few years before the war. Before the armistice, Mme. Helmuth sang privately here in America for charity, so that her appearance at Carnegie Hall on Monday evening, December 13, was really her American debut.

Mme. Helmuth was greeted by a packed house, whose

response to her art was frequently manifested. Her program was a taxing one, and for the most part she met its demands adequately. In the beginning of her program, due to nervousness, the singer did not do full justice to herself and slipped off pitch more than once, but her skilful handling of the florid passages in the Proch theme and variations, which came after her second group, aroused the applause of her hearers, and from then on she seemed to master herself. Mme. Helmuth possesses a voice of a naturally pretty quality, clear and of resonance, and her upper tones were generally well delivered. She sang intelligently and with not a little charm, which her hearers caught and appreciated. Emil Polak, who was at the piano, came in for his share of the applause for his very sympathetic accompaniments.

Sittig Trio

The annual concert by the Sittig Trio, which is looked forward to with much pleasure by the many friends and admirers of this delightful organization, was given in the grand ballroom of Hotel Plaza on Monday afternoon, December 13, and was attended by a large and enthusiastic audience. Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano—which comprises the personnel of this trio—opened and closed the program with compositions by the immortal Beethoven in honor of the 150th anniversary of the great master's birth.

The concert began with the C minor trio, which for unity of thought, excellent balance and tonal color received a finished and musically reading. The closing numbers—gavotte (arranged by A. W. Kramer), as well as two country dances (arranged by F. V. Sittig)—although lighter in character, were played with equal perfection and musicianship.

The other ensemble number, "Romance," by H. Alexander Matthews, for violin, cello, piano and harp, played for the first time, won hearty approval. Edgar Sittig, whose tone, technic and musicianship have materially broadened, offered as cello solos "Arietta," "Paradies," "Lullaby," Noren, and "Mazurka," op. 11, by Popper, with all of which he delighted the audience. He was sincerely applauded and recalled many times. Margaret Sittig was heard to excellent advantage in Lalo's "Symphonie Espagnole"; she played this extremely difficult composition with remarkable ease, bringing out all its beauties. Her tone is big and luscious, her intonation impeccable and her technic absolutely reliable. Her performance won the hearts of all present. Annie Louise David, harpist, was the assisting artist, and charmed the audience with her brilliant and delightful rendition of a group of three selections comprising "Romance," Rubinstein; "Old French Dance," Godard, and "Song of the Sea," Harriet Ware (arranged for harp by A. L. David). Recall followed recall. The three soloists were obliged to add encores.

The Brooklyn Orchestral Society, Reinald Werrenrath, Soloist

The Brooklyn Orchestral Society gave a concert at the Brooklyn Academy of Music, Monday evening, December 13, to a crowded and enthusiastic house. The program began with the Beethoven "Eroica" symphony, which occupies three-quarters of an hour in the playing, Herbert Braham, conducting. Other orchestral numbers were the overture to "Herod" (Henry Hadley), a most interesting and well constructed work, and march from the suite "Sigurd Jorsalfar" (Grieg).

The soloist on this occasion was Reinald Werrenrath, baritone, and, as usual he made an irresistible appeal to his audience. His first number with the orchestra was Massenet's "Vision Fugitive," from "Herodiade." He is a master of the art of interpreting, and has a polished style, combined with a voice of sonorous qualities throughout its entire range. He never forces his tone, and his diction and phrasing are par excellence. He puts into everything he sings true poetic feeling and vivid imagination. He is a thorough musician and never fails to delight and satisfy his hearers. He also sang a group of songs including "The Soldier" (Rupert Brooke), "The Cloths of Heaven" (Thomas Dunhill), and two Kipling "Barrack-Room Ballads": "Fuzzy Wuzzy" and "Danny Deever." The latter two especially have become associated with the name of Werrenrath, for no one else sings them with quite the style that he does. His first encore was "La Mirroir" (Gustave-Ferrari), and in this his pure, rich tones were exquisite. Other encores were "Luna" and "The Wreck of the Julie Plante." This latter is a William Henry Drummond poem in Canadian-French dialect, set to music by Geoffrey O'Hara. Werrenrath sang this admirably, creating, as he always does, just the right atmosphere, and making his characters sing, losing his own identity in the song. Harry Spier was his excellent accompanist.

Louis Graveure, Baritone

Louis Graveure, the Belgian baritone, gave a song recital at the Brooklyn Institute of Arts and Sciences, Monday

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evening, December 13. His program was composed of groups of Russian songs (all by Moussorgsky), Old English, French, Hungarian, and one group of miscellaneous numbers. These gave him a splendid chance to reveal his ability to sing equally well songs of many varied types. Few artists there are who create so vivid an atmosphere and hold it throughout in the same way as does Graveure. His clear, smooth voice is well controlled, his tones colorful, and his enunciation very clear. He adds much to his singing by an intelligence, and true understanding of the text. The audience, though not large, was most appreciative, and Mr. Graveure graciously responded with a number of encores. His last one, "Tommy Lad," was particularly appealing, and was individual.

Eduoard Gendron played excellent accompaniments. He also displayed taste and skill as a soloist in his rendition of Rachmaninoff's C sharp minor prelude, and the Schubert-Tausig "Marche Militaire."

Ernest Hutcheson, Pianist

There is nothing of the spectacular about the playing of Ernest Hutcheson, and the large audience which gathered at Aeolian Hall on Monday evening, December 13, came to listen to real honest-to-goodness splendid playing, and they heard it. He opened his program with four choral preludes of Bach, which had been transcribed for piano by Busoni. From the first, "Waken! Calls to Us the Voice," one felt impressed with the beautiful tone which he invariably draws from the piano and his remarkable technical perfection. His interpretations were those of the finished artist, each a gem polished with rare skill so that every delicate nuance, every bit of tonal coloring was there to further delight his auditors. Of course, Beethoven was there in Beethoven week, being represented by the sonata in G minor, and there were two by Liszt—"Spozalizio" and the ballad in B minor. His final group consisted of four of his own arrangements, the Scarlatti burlesque in G minor, the humor of which was contagious; the same composer's caprice in B flat major; the scherzo from Mendelssohn's "A Midsummer Night's Dream," which had to be repeated before the audience would consent to a resumption of the program, and finally Wagner's "Ride of the Valkyries." Throughout the program the pianist had consistently refused to give an encore, although recalled again and again by an audience whose enthusiasm knew no bounds; but at the close he made up for this to the evident satisfaction of those who crowded down the aisles and seemed determined on hearing more.

DECEMBER 14

May Mukle, Cellist

May Mukle, the English cellist, gave a particularly interesting recital in Aeolian Hall on Tuesday afternoon, December 14, which attracted a large and critical audience. Miss Mukle is an artist who excels in works requiring pathos and musicianship, and she rendered a program comprising "Walderuhe," Dvorak; suite in E, Valenti; a sonata for cello and piano, Frank Bridge; five short pieces by Purcell Warren; "Vermelands Visa," arranged by Percy Grainger, and a request group containing "Guitarre," Moszkowski; "Le Cygne," Saint-Saens, and Popper's "Papillons." Her beautiful, rich and sonorous tone was appealing throughout the entire program. She is an artist whose interpretative ability, absolutely reliable technic, as well as impeccable intonation, makes her playing delightful at all times. Her performance of Dvorak's "Walderuhe," with which she opened the program, was entrancing. The suite by Valenti as played by Miss Mukle enhanced the value of this composition materially. The sonata by Bridge (which was performed for the first time in America) was not particularly interesting; although Miss Mukle played it beautifully it did not appeal to the audience. The group of short pieces by Warren (an exceptionally talented English composer, reported to have been killed in action in 1916) won much approval. Of this group, "A Sunday Evening in Autumn" was repeated. She played Percy Grainger's fascinating arrangement of "Vermelands Visa" (Swedish folk tune) so charmingly that its repetition was demanded. A request group of three well known numbers closed the program. In addition, Miss Mukle was obliged to give five encores. The concert from beginning to end proved to be one of the most enjoyable of the entire season. Lawrence Schaffer accompanied sympathetically.

"The Messiah," December 14

With a thorough musician like J. Warren Erb at the conductor's desk and a body of singers whose intention it was to give a spiritual interpretation to the oratorio, one could not help but enjoy the performance of "The Messiah" which was given by the New York Christian Science Institute at Carnegie Hall on Tuesday evening, December 14. Under these circumstances, splendid results were accomplished in bringing out the true purpose of the oratorio. Dignity also was lent to the program by Mr. Erb's request that the audience refrain from any applause, thus making it possible for one to listen to this religious work without being disturbed by handclapping and the resultant breaking up of continuity.

Harriet Foster sang the contralto parts allotted to her with her accustomed artistry. She was one of the teachers who helped to train the chorus. Mrs. Percy rendered her solos with much feeling, and Vida Milholland, soprano, also deserves a special word of praise for her share in the program. The other soloists included Esther Wendell, soprano; Agnes Reifsnider, contralto; J. Steel Jamison, tenor, and Miles Bracewell, bass. Accompaniments were furnished by three pianists—Mary Ray Pinney, Ella Backus Behr and Mary Ballard Bracewell. Mme. Behr is an enthusiastic worker for the Institute.

The Beethoven Association

The Beethoven Association added an interesting Beethoven program to the flood of them which is engulfing us at the present moment. Tuesday evening, December 14, at Aeolian Hall, it had Josef Stransky conducting the Philharmonic Orchestra, the orchestral numbers of the program being the "Prometheus" overture and the eighth symphony, both excellently performed, as they had been many times before by the same orchestra under the same leader. Then Albert Spalding, violinist; Hans Kindler, cellist, and Leopold Godowsky, pianist, played the triple

In the South

MARY GARDEN WINS BIRMINGHAM'S HEART

Mary Garden first won the hearts of her audience at the Jefferson theatre last night by her graciousness and then enthralled them by her superb gifts as an artist. Her appearance was an exceptionally brilliant event in the list of "All-Star Concerts," presented by Mrs. Richard F. Johnston and Mrs. Orlene Arnold Shipman. No prima donna who has ever visited Birmingham has succeeded in imparting such a delightful air of informality and cordiality to a concert which reached such heights of artistic excellence.

Miss Garden has long been distinguished by her dramatic power, a quality which differentiates her from nearly all the great singers of the present time. She could not sing without acting. Whether she is singing an operatic selection or a simple ballad, she lives the song and that is one of her greatest claims to distinction. "Personality" is a term that has done yeoman service in writing of stage celebrities, but it is a quality which Miss Garden possesses in prodigal abundance. She radiates vitality. Without that marvelous gown of so many mirrors, without jewels and even without the glamour of a great name it is easy to conceive of a simply clad, unknown Mary Garden, dominating any audience by her glorious seat in life and the apparent pleasure it gives her to sing.

Miss Garden was in the best of form last night and as mentioned before, she was the most obliging prima donna that one could wish to see and hear. From the time she stepped on the stage to sing her first number, it was evident that she wished to please and no demands would tax her patience. As a result she responded freely to encores, singing some exquisite little songs, including the immortal "Coming Thro' the Rye," and several others not quite so well known to the generality, which were charming. Sentiment, humor and the airiest fancy were blended in these ballads, every one of which Miss Garden sang with the most delightful artistry and grace.

Beginning with an air from Fevrier's "Gismonda," Miss Garden followed the printed programme, but the audience was so insistent in its requests for encores that the printed numbers formed but a small part of the entertainment. Her rendition of "Donde Lieta" from "La Boheme," and Barthelmy's "Triste Ritorno" was superb. Her glorious voice and dramatic instinct made every one of her grand opera selections notable. Camille Erlanger's "Lever de Soleil," two lighter pieces by Hahn, "The Swing" and "My Ship and I," a dainty conception of childhood; a lullaby from "Jocelyn," with cello, and an air from "Louise" completed the formal programme.

There have been few artists in Birmingham who have made more friends in so short a space of time as Miss Garden. Judging from the smiles of recognition and the way in which she bowed or waved her hand to persons seated in boxes or on the orchestra floor, she was by no means among strangers. It is good to behold a prima donna who is so free from staginess and chill aloofness. As an American product, she knows what is expected of her and though a great artist, she is American from the tips of her toes to her halo of Titian hair.

The supporting artists were quite worthy of the singer. Gutia Casini played the cello in masterly style. His programme was not too classical, but brought out his fine abilities as a musician. His Chopin nocturne revealed rare skill.

Isaac Van Grové, the pianist, was a flawless accompanist.—Birmingham, Ala., Age-Herald, December 7, 1920.

MARY GARDEN IS GIVEN OVATION BY LARGE CROWD

Mary Garden, prima donna soprano, and Gutia Casini, violinist, with Isaac Van Grové at the piano, were the artists for the fourth concert of the Montgomery course at the City Auditorium on Tuesday night. Miss Garden was greeted by the largest audience of the season.

If a paraphrase from the French may be permitted, Mary Garden lives the line from the popular "Jocelyn" lullaby, "Let thy sweet voice new beauty take," as she comes down the years since her first operatic triumph in Paris. She is the same vivacious, wonderful personage, en rapport with an audience from the moment she appears, and she aroused an applause last night that was as much a tribute to the fascinating woman as an acknowledgment that her magnetism and grand voice have lost none of the dramatic power which placed her in the forefront of American singers.

She sang "Comin' Thro the Rye" for one encore, following it up with another Burns' ballad, "My Heart is Sair" when the applause refused to die down and she was the eager Scotch lassie in both. Then in the aria from Charpentier's "Louise," which brought her fame in a night with an exacting Parisian audience, she was the majestic woman clothed in the dignity of a queen—two opposites affording strong contrasts.

Responding to the demonstration following her first number, an air from "Gismonda," Miss Garden gave the "Habanera" from "Carmen" and brought a storm of applause to which she replied with the Scotch numbers, "Donde Lieta" from "La Boheme," and "Barthelmy's" "Triste Ritorno," brought new demands on the singer and "The Little Gray Home in the West" (Loehr) and Cowan's "The Snowflake" were the response. A group of songs by Erlanger, Hahn and Godard, including the Lullaby from "Jocelyn" with cello obbligato, caused another wave of enthusiasm. Miss Garden replied with "Saint-Saens' "Swan." Her finale on the program was the air from "Louise" which she made famous, but the audience refused to leave until she had sung Faure's "Les Berceaux," and hidden them a heartfelt farewell with "At Parting" by Rogers.

It was a wonderful program and the large audience responded to every number with unmistakable pleasure. Miss Garden held a little levee on the stage for music lovers and admirers at the close and said that she had not enjoyed herself so much nor been so stimulated by an audience since she began her concert tour, the first she has undertaken.

Patrons of the concert course were treated to a great surprise in the cello playing of Mr. Casini, who is a virtuoso of undoubted genius and a big find by Manager Charles L. Wagner for the American concert stage. His numbers included Schumann's "Slumber Song," a Tarantelle by Piatti variations on a Roccoco theme by Tschalkowski the "Spinning Song," Popper, a Chopin nocturne and a composition of his own on a Sarasate theme. Mr. Casini gained as much applause as the operatic star and continuing to play for five or six minutes without a pause after the lights in the auditorium had gone out through an accident at the switchboard he kept the audience seated after many had become uneasy and pocket lights had commenced to flash in several parts of the house.

The piano accompaniments by Mr. Grove were fully up to the high standard of the whole performance, which was the greatest in artistic merit and in attendance that has been given this season.—Montgomery, Ala., Advertiser, December 8, 1920.

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concerto, a work very seldom heard—and no wonder, for it is one of the weakest, least interesting compositions of the master. It gives the impression of having been written to order out of whatever material chanced to be at hand at the moment. Of course, there are occasional flashes of genius—more in the musical treatment than in the material itself—and the slow movement has, as so often with Beethoven, the most valuable thematic material. But it is dry hearing. The three artists played it earnestly, although another rehearsal would not have hurt the ensemble work, and Mr. Stransky accompanied it well. The real artistic treat of the evening was the singing of George Meader, who offered the "An die ferne Geliebte" cycle and a group of three of the best Beethoven songs—"Wonne der Wehmuth," "Ich liebe dich" and "Adelaide." As a singer of lieder there are few, if any, in America who can surpass Mr. Meader, nor, with a wide acquaintance of singers in the native land of the lied, can the present writer recall one whose art surpasses his. His vocal control is so perfect that it requires no thought from him, so that he is free to devote his entire energies to the interpretation of what he sings, with the most satisfactory results, especially when he has such a competent lieutenant as Coenraad V. Bos at the piano. It was the perfection of lieder singing and the audience called Mr. Meader back time after time.

Nelson Illingworth, Singer of Songs

At the Princess Theater on Tuesday afternoon, December 14, Nelson Illingworth, singer of songs, gave his second recital. His program included Franz—the "In Autumn" is a fine song all too infrequently heard, especially as interpreted by Mr. Illingworth—two little known songs of Brahms, Schubert's fourteen numbers of the "Swan Song" cycle, a song of Sinding, and Strauss' "Stonebreaker." Mr. Illingworth's is an extraordinary art—the art of concentration. Upon the interpretation of the song which he sings he concentrates all that he has in the way of vocal and, one may say, histrionic resources. His voice in itself is not possessed of special charm, but so earnestly does he set it to the task of expressing the utmost there is in the text, aiding and assisting it by gesture and expression—though he has the discretion never to go beyond the boundaries of good taste in the dramatic part of his reading—that his message is impressed upon the mind of the listener with most unusual vividness. This is what makes his success—for a success it is, as testified to by the absorbed interest and hearty applause of his audience.

Most of the songs in Schubert's "Schwanengesang" are

far from his best, but Mr. Illingworth gave them all with the full measure of his ability. Such numbers as "The Warrior's Foreboding" or the contrasting "My Portrait," which afford the singer special opportunities, are veritable gems of the Lieder-singing art as sung by him. And he once more demonstrated how serviceable and effective a language English is when handled by one who knows how. With these two recitals the Australian singer has definitely made a position for himself, unique and enviable, among the season's concert artists.

DECEMBER 15

Mischa Levitzki, Pianist

Mischa Levitzki was the only pianist who had the courage to stick strictly to his guns and give a Beethoven program that was nothing but Beethoven, which he did at Carnegie Hall on Wednesday evening, December 15. There were the thirty-two variations, the "Waldstein," the op. 101, and the "Appassionata" on his program. A severe program, one would say, but with two very popular items (the "Waldstein" and the "Appassionata"). Mr. Levitzki was as heartily applauded as if he had played half Chopin. After the "Waldstein" he was called out a half dozen times and following the "Appassionata" he was applauded and compelled to play encores (all Beethoven) until somebody had the presence of mind to end the evening by turning out the lights. There is no more healthy, sane and musicianly player of the piano today than Mischa Levitzki. One can almost forgive him for playing the thirty-two variations—a work of which Beethoven himself was properly ashamed when he grew older—so well does he do them. In the playing of the three sonatas there is nothing special to select for notice, so finely, with such authority and genuineness were they all done. Mischa Levitzki promises to go far along a road upon which he has already progressed an appreciable distance.

Charles Cooper, Pianist

A good sized audience heard Charles Cooper in his recital at Aeolian Hall on Wednesday afternoon and accorded the artist a reception that revealed genuine appreciation of his efforts. Although the program opened with the Schumann symphonic etudes, it seemed that his greatest success was achieved through such pieces as the Gluck-Brahms gavotte, the Scarlatti capriccio, Debussy's "Reflets

dans l'eau" and his "Dance," while two interesting numbers by the late Charles T. Griffes might be considered the high lights of an enjoyable afternoon. "The Fountain of the Acqua Paola" was charmingly interpreted and won warm applause, and a scherzo, op. 6, was none the less appreciated. A Chopin group closed the program.

Mr. Cooper's playing gave evidence of worthy technic and good rhythm, and his interpretations were not lacking in intelligence. He was warmly received.

DECEMBER 16

Haarlem Philharmonic Society

It was a large and enthusiastic audience which filled the ballroom of the Waldorf-Astoria Hotel on Thursday morning, December 16, to enjoy this season's second musicale of the Haarlem Philharmonic Society, of which Mrs. C. Victor Twiss is president and Mrs. Everett Menzies Raynor and Mrs. Thomas Jacka, vice-presidents. The word "enjoy" is used advisedly, for it was a pleasure which for sheer enjoyment it would be difficult to surpass. The artists were both men, both splendid artists, and either would have been worth a long journey to hear, so that the two on one program was rich musical fare indeed.

The first was Joan Manen, violinist, who has recently come to this country from Europe, where he has won marked distinction. He opened the program with the Beethoven romance in G major, played with a brilliancy of technical perfection and a purity of intonation which at once won the delighted admiration of his auditors. This was followed by a Mozart rondo, equally well played. His second group was distinguished by the presence of two of his own transcriptions, one of the Bach rondo et badinerie and the other the Gluck ballet lento. This latter employed the mute with altogether fine effect. The remaining number in the group was the Sarasate "Nightingale Song," which left the listeners looking at each other with surprise and delight over its perfection. The Wieniawski "Legende" and the Sarasate "Spanish Dance" completed his programmed offerings. As was to be expected from a Spanish artist, this latter was given with verve.

And the other artist was John Quine, baritone, whose voice is capable of great power and depth, but which he controls so admirably as to be able to produce the most delicate pianissimo in thoroughly artistic fashion. His programmed numbers were "Amarilli mia bella" (Caccini), "La Procession" (Cesar Franck), "Madrigale" (Thome), "Si tu le voulais" (Tosti), "Arioso de Benvenuto Cellini" (Diaz), "Not with Angels" (Rubinstein), "Through the Fields in Winter" (Sokolov), "A Masque" (Forsyth), "Twilight" and "The Full Sea Rolls and Thunders" (Murdoch), "Charming Chloe" (German), "The Time for Making Songs Has Come" (Rogers), "Rose-Marie" (Molloy), "Old Loves" (Cyril Scott), and "The Fiddler of Dooney" (Homer). To each song he gave an interpretation indicative of much thought and tone coloring.

Isayah Seligman was at the piano for Mr. Manen and Chillion Roselle performed a like service for Mr. Quine.

George S. Madden, Baritone

George S. Madden, baritone, gave a recital in Aeolian Hall on Thursday evening, December 16, offering a program which comprised songs by Bach, Beethoven, Handel, Mozart, Giordani, Moussourgsky, Cesar Franck, Grieg, Valverde, Holmes, Cadman, Dunn, George S. Madden, Spross, John Prindle Scott, Joseph C. Breil, MacDowell and Bryceson Trehanne.

Mr. Madden possesses a voice of good quality, particularly brilliant in the upper register. The singer disclosed intelligence and was particularly successful in the rendition of his own song, "Requiem of Love," which was received with much enthusiasm, as well as with "The Old Road," John Prindle Scott's effective number; "Vagabond," by Breil, and Spross' two songs, "Sweet, Sweet Lady" and "Athlone." Charles Gilbert Spross accompanied.

Alice Moncrieff, Contralto

Revealing a genuine contralto voice of wide range, rich and even in quality, Alice Moncrieff did full justice to an interesting program at Aeolian Hall on Thursday afternoon, December 16. Excellent diction served to enhance her work further, while her ability as an interpreter of various types of compositions was marked for its deep understanding and capacity for conveying the different moods to the audience. Miss Moncrieff made a very favorable impression upon her hearers and was applauded so after almost every number that she could have repeated any number of them if she had desired.

Of the first group, "Dry Those Eyes," Victor Pelissier, was sung beautifully, not alone as far as tonal quality was concerned, but also with sentiment, and the ever delightful "I've Been Roaming" also won favor. August Bungert's "The Sand Carrier" was certainly the big number of the group following, and in it Miss Moncrieff revealed her fine dramatic tendencies. The "Finnish Cradle Song" was charmingly and delicately given and showed that the artist's soft singing was effective. "Marin d'Islande," Fourdrain, stood out among the French songs, while three claimed honors in the English group—Hallett Gilbert's "Two Roses," a beautiful song, worthy of the composer, whose songs are meeting with much favor this season; "Mammy Dear," a sympathetic little number by Frank H. Gray, and William Reddick's "The Velvet Darkness." Coenraad Bos furnished his usual artistic accompaniments.

Philharmonic Orchestra: Bauer, Soloist

Harold Bauer was the soloist with the Philharmonic Orchestra, Josef Stransky, conductor, at one of the concerts of the Beethoven celebration, given at Carnegie Hall, Thursday evening, December 16. The orchestral numbers were the "Fidelio" overture, that least famous of the four Lenore sisters, and the "Eroica." Mr. Bauer played the comparatively little heard fourth concerto in G major, op. 58. It was a concert that calls for little critical notice. The orchestral numbers were done as one expects them of Mr. Stransky and his men, while Mr. Bauer, barring a tendency to occasional overelaboration of detail which obscured the big line for a moment, gave a most satisfactory performance of the concerto.

Eddy Brown, Violinist

It is nearly ten years since the writer first heard Eddy Brown play the violin. He was a good violinist then, one to

Philadelphia Press Comments

She is a singer of considerable merit and her rich soprano voice could fill a hall of much larger proportions than this auditorium (Witherspoon Hall). Miss Lee is a newcomer, and her charming manner won her many friends at once and her numbers were received with sincere applause.—Bulletin.

Kathryn Lee sang with considerable style.—Record.

Kathryn Lee pleased the audience entering thoroughly into the sentiment and spirit of all she sang.—Inquirer.

Kathryn Lee pleased first in a group of songs requiring various phases of singing ranging from lyric to coloratura, and later sang finely the "Ritorna Vincitor." — Evening Ledger.



Appearances this season include

Brooklyn Academy of Music

Philadelphia Witherspoon Hall
13th Regiment Armory

Boston Jordan Hall

Baltimore Albaugh Concerts

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attract attention and with great promise for the future, a promise which he has fulfilled. His artistic progress has been steady and continuous as he demonstrated at his recital in Carnegie Hall, Thursday afternoon, December 16. Never in the hearing of this scribe has Mr. Brown played so well as he did at this time. He had everything a violinist should have as far as effortless technique went, but best of all he played with an assured musicianship and a command of style that was impressive; even more, his tone was always full, round, and of musical quality, no matter what he was playing, in contrast to the idea of certain artists who seem to think that if only their fingers and bow arm fly about fast enough, quality of tone is a secondary consideration. He began his program with the Vivaldi concerto in A minor, done in the Nachez arrangement, with accompaniment of string quartet and organ. It is an effective way of presenting that fine example of the classic literature for violin. Mr. Brown played the solo part with authority and finish—and the quartet and organist did as well as they could. Then came Max Bruch's "Scottish Fantasia," magnificently played, with notable richness of tone, and the Bach "Chaconne" wherein Mr. Brown's splendid musicianship stood him in good stead in presenting, a reading which, while scholarly, had a large and vivid vitality. After that the "sugar" group brought the program to a close. In it he included his own version of the Rimsky-Korsakoff "Hindu Chant" and the delightful "Ronde des Lutins" of Bazzini, in which he performed dazzling technical feats with

an impressive nonchalance. There was a large audience, quantities of enthusiastic applause and numerous encores. There has been a formidable number of new foreign violinists invading America this year, but Eddy Brown need not fear comparison.

DECEMBER 17

Katherine Bacon, Pianist

Katherine Bacon was heard in the third and last of her recitals this season at Aeolian Hall on Friday afternoon, December 17. Her program included chromatic fantasia and fugue, Bach; prelude, aria and finale, Cesar Franck; sonata in B minor, op. 58, Chopin; "Reflets dans l'eau," "Minstrels" and "Clair de lune," Debussy; "Mephisto Valse," Liszt. At the conclusion of the program the pianist gave several additional numbers after insistent demand.

Miss Bacon's playing of the program only served to increase the good impression she made upon the two previous occasions. She is indeed a pianist of interest and her art found full appreciation.

National Symphony Orchestra: Samaroff and Gebhard, Soloists

An audience which filled Carnegie Hall and listened with utmost attention to the National Symphony Orchestra was that of December 17, unusual at this restless holiday

period, unusual, too, because the program was purely instrumental, a concerto for two pianos (Mozart) being sandwiched between the "Eroica" symphony and "Leonore" overture (Beethoven). It was undoubtedly Conductor Bodanzky's best because most individual work was done in the overture, where his tempos and temperament conduced to fine effect. The celebrated scale passages for the strings went with fine verve and unity. The unusually deliberate (doubtless so calculated) tempo of the first movement of the symphony, with tremendous breadth and stress on the diminished seventh chords on F sharp; the crispness of the scherzo, the horn quartet coming out well, if a bit strained on the high E flat; and the rushing tempo of the last movement (contrast to the first), all this embraced noticeable features of the symphony. Genuinely spontaneous applause followed, and after a double encore bow, the conductor bade his men rise to share the applause.

Brightly graceful ("free and cheerful," as Jahn put it) was the concerto for two pianos, played by Olga Samaroff and Heinrich Gebhard. Its refreshing grace and spontaneity contrast with the tintinnabulations and cacophony of the modernists, who produce deformed noises in place of true music. It was bright and interesting throughout, and the attention of the hearers gave proof of true enjoyment (people forgot to cough). The fine climax of the cadenza (first movement), and the almost Irish character of the principal theme of the last movement, all this caught

(Continued on page 30.)

MINNIE M. McCONNELL

NOTED NEW YORK VOICE TEACHER RETURNS FROM AN UNUSUAL TOUR WITH HER DAUGHTERS

HARRIET McCONNELL MARIE McCONNELL

CONTRALTO—NEW YORK DEBUT
RECITAL, THANKSGIVING DAY, 1919

"MAGIC MELODY" FAME AND
OTHER MUSICAL COMEDIES

TALENTED CONTRALTO TOPS THE BILL AT THE PALACE.

HARRIET McCONNELL ENTERS VAUDEVILLE AFTER WINNING
RECOGNITION IN SONG RECITALS.

Not often is a program at the Palace Theater so varied and interesting as is the new bill, which invited attention yesterday. So entertaining is it that most of those in the matinee crowd held their seats for three hours—a fact that, in connection with the warmth of expiring June, had no little significance.

Almost at the outset of the show the audience was put into good humor by the singing of Harriet and Marie McConnell. Last November the former gave a song recital in Aeolian Hall, New York, and impressed her hearers by the luscious quality of her contralto if not by the style of her vocalization. As she employed her voice yesterday in songs of less exacting character than those she essayed in the concert room, she showed a knowledge of vocal art that delighted the more discriminating in the audience. Her tones are fresh, warm and musical and she can charge them with feeling when the lyric calls for it. She is the most gifted singer who has appeared at the Palace since Mme. Chilson-Ohrman, Miss Rosa Ponselle and Albert Lindquist were heard there. Her sister's voice is light soprano, neatly used in coloratura work. —*Newark Evening News*, Tuesday, June 29, 1920.

Somehow one scarcely expects to find an "act" of extraordinary distinction on a dog day vaudeville bill, but so extremely fine, so elegant in the truest sense, and so unusual is the performance of Harriet and Marie McConnell at the Maryland this week that I should advise you to make a very special effort to see it. This musical interlude is one of the very rare things of the current season, and, coming as it does, practically unheralded and unsung, the impression made by it is all the more grateful and satisfying. Artistry as elusive, and as delicate as the McConnell's is not apt to "get across," in vaudeville, but the surprising and gratifying feature of this particular offering is that, fine and beautiful as it is, its values are immediately sensed by type of audience that is not often prone to accept art of such a highly specialized nature. It may be said at once that the act "gets over" extremely well and that it is really a principal feature of the bill. Yet in the final analysis, it is merely a "sister act," two charming women singing songs; but the act has been devised by Hassard Short (who presents these artists), and the mise en scene is as original as it is simple and exquisite. Harriet McConnell has a beautiful contralto voice and Marie is a coloratura soprano. The voices of both singers have been admirably trained and they sing with patent style. Both are fine musicians and each, at times, plays her own accompaniments, although they are often accompanied by the orchestra. The sisters present a varied program that includes such works as the "Charmant Oiseau" aria from Felicien Cesar David's "La Perle du Bresil"; "Annie Laurie," bits of "Madame Butterfly," as well as dignified ballads and effective romantic songs and waltzes. The McConnells wear gorgeous costumes, which have been designed to supplement a particular and satisfying color scheme planned by Mr. Short. The act takes place in "One," before a wonderful, sheer, cloth-of-gold curtain which at times has the light thrown behind it, when it becomes delicately transparent, and appropriate backgrounds are sensed rather than definitely expressed. Cloth of gold covers the piano, on which spring flowers thrive effulgently in a vase. The whole thing fairly reeks of artistic understanding and appreciation and is real delight. No more interesting artists have been heard at the Maryland this season than the McConnells. —*The Evening Sun*, Baltimore, July 23, 1920.

But for real knocking-'em-down surprises, notice the act of the Misses Harriet and Marie McConnell. Now these ladies may be very well known in vaudeville circles elsewhere; but they have not paid Cleveland the visits that we hope for in the future. What do they say? They sing songs. Doesn't sound very unusual, no? Well, they are so unusual that I cannot recall having heard such beautiful, fresh voices singing in vaudeville for a year at least, and it wouldn't surprise one chronicler at least to hear that both of them had been snatched up for opera in short order. Since Rosa Ponselle's success, you know it isn't impossible for a young lady to step from vaudeville to the stage of the Metropolitan. These girls are a rare artistic treat. They are the kind of voices that people pay \$3 to hear in recital—yes, I have seen people pay \$3 for fifty per cent. of their vocal equipment. —*The Cleveland News*, October 26, 1920.

The McConnell sisters, Harriet and Marie, justified their places at the top of the bill at Keith's last night in a series of songs against a pictorial background. They did their turn as part of an evening's entertainment that kept the standard which vaudeville has set itself in the last few years—a standard that produces well-balanced combinations of well recognized specialties even if it seldom sends forth surprises. Miss Marie of the lighter voice and not so substantial person sang in a voice high, clear and true, now at the piano, now as foil to her sister's accompanying song, either in the spotlight or walking in the sentimental orchard seen through cloth of gold. Miss Harriet was full-throated and mellow and did not neglect the opportunities of the old songs. The audience liked the pair. —*Boston Evening Transcript*, August 17, 1920.

Headline honors go to Harriet and Marie McConnell, delightful vocalists who offer a selected list of classic and popular songs attractively backed by appropriate scenery and hangings, and beautifully gowned. Possessed of voices rich in quality and endowed with abundant dramatic talent, their act is altogether an artistic musical creation. —*The Enquirer*, Cincinnati, October 5, 1920.

Prior to the ovation accorded Mr. Santrey and his melodists it had seemed that none of the remaining offerings of the week could hope to eclipse the enthusiastic reception accorded Harriet and Marie McConnell in "Trills and Frills." This brief period of spectacularly staged song numbers was productive of exquisite effects, both visual and aural, and was instantly recognized as a miniature recital of far more than average distinction. Miss Harriet McConnell is possessed of a glorious contralto voice and her sister of a delicately modulated soprano of sweetness and rare flexibility. Both are pianists of admirable technique. —*The Washington Post*, July 27, 1920.

THE McCONNELL SISTERS THE FEATURE AT B. F. KEITH'S.

The week's bill at B. F. Keith's is saved from being other than ordinary by a pair of singing sisters, Harriet and Marie McConnell, the former well known vocally, the latter a newcomer to the stage and a delight to see and hear. Harriet McConnell is not a veteran songstress, understand, but her splendid voice has been heard on numerous occasions in concert. Marie, her dainty little sister, comes with a voice rich in its freshness and she made two audiences at Keith's on Monday use their hands energetically to prove their acclaim. The McConnell sisters have a beautifully staged act, both in costume and scenic effects—and, frankly, they're one of the best headlined attractions of the vaudeville year. —*The Indianapolis News*, November 16, 1920.

It would seem like an impossibility to stage another musical act following the jazz festivities, but Harriet and Marie McConnell accomplish the seemingly impossible with a beautifully staged musical ensemble, in which the two singers exhibit marvels of costuming, as well as beautifully blended voices equally at home in classic or popular repertoire. —*The Detroit Free Press*, October 19, 1920.

Into the tumult which followed the exit of the "professor" stepped the McConnell sisters, Harriet and Marie, and hushed the noise with the melody of their voices. Not in years has a better contralto voice been heard than that of the elder sister. Her singing of "Annie Laurie" and "Carry Me Back to Old Virginia" was beautifully done. The act was handsomely staged, the orchard scene being especially noteworthy. —*The Detroit Times*, October 19, 1920.

The program says that Hassard Short "presents" for the first time in Pittsburgh Harriet and Marie McConnell, in his new song production, "Trills and Frills." On her first appearance Miss Harriet announces, in an appropriate song prelude, that she presents herself, and then introduces her younger sister. However that may be, neither of the artists need any introduction. They float right out on the stage, with song and music wafting the fragrance of apple blossoms from the shadowy depths of a Wallace Nutting orchard, and, before they half finished the get-acquainted part, it is as useless as a left-over election ballot. Pittsburgh does not frequently have opportunity to welcome such artists as the McConnell sisters. Their apple blossom song, atmospherically set with transparencies and lighting effects, is a rarity. The butterfly song is a second gem that scintillates with colorful tones and a setting that might be required of operatic productions of a more pretentious scale. —*The Pittsburgh Leader*, November 9, 1920.

Superior quality of tone and unusual effect in harmony were registered at yesterday's performances at the Davis Theater by the Misses McConnell—Harriet and Marie. Their sweet-voiced sketch they call "Trills and Frills," but there was that in it which more often caused thrills and the sisters were vociferously applauded. "Annie Laurie" is an old song but there are new ways of singing it, and Harriet McConnell had them. Songs from "Madame Butterfly" and others were included in their repertoire. The singers played their own piano accompaniment to most of their numbers. —*The Pittsburgh Sun*, November 9, 1920.

Two wonderful voices charmed patrons of the Davis Theater yesterday afternoon and evening. Harriet and Marie McConnell, sisters, made their debut at the Davis, singing with artistry seldom found on the vaudeville stage. Included in the several selections with which these sweet warblers pleased were excerpts from romantic opera and popular melodies. "Annie Laurie" was one of the offerings of Harriet, while both together sang "In Apple Blossom Time." Particularly pleasing was the effect produced with one singing a front stage with a spray of apple blossoms held to her breast, and the other under spotlight, singing behind a transparent, filmy sort of curtain and also clapping blossoms. This curtain was again employed in the singing of selection from "Madame Butterfly," and in this case the sister behind the curtain was adorned with huge brilliant wings. Both young ladies are gifted pianists, and played their own accompaniment for most of their songs. —*The Pittsburgh Dispatch*, November 9, 1920.

The McConnell Sisters, regarded as the successors of the Ponselle girls, headline the bill with their captivating and sumptuously staged song numbers. Both are remarkably gifted vocalists. —*The Youngstown Daily Vindicator*, September 15, 1920.

"Trills and Frills" is the stage name for the delightfully arranged song repertoire of Harriet and Marie McConnell, deservedly the headline number of the very pleasing vaudeville bill at B. F. Keith's Mary Anderson this week. The sometimes reluctance of average vaudeville audience to accept singers who have won distinction in the more artistic fields of concert or opera is dispelled by McConnell sisters at the outset with a pleasing rendition of popular songs usual in variety. The selections given are varied and an intermingling touch of something a bit higher, with the artistic touch that is given to the closing simple fireside songs, provided trills as designated in the program. The trills are there in the way of attractive costuming and colorful presentation. —*The Louisville Herald*, November 23, 1920.

"Charm," of the entire English vocabulary, is the one word most comprehensively descriptive of the "act" of the McConnell sisters, Harriet and Marie, at the Mary Anderson this week. Both youthful entertainers have personalities that make a strong bid for the approval of their audience even before a note of their voices please the ear. And that their voices are not over-enthusiastically described is evidenced by the fact that Harriet sang with Lazarro of the Metropolitan Opera Company at the Maine Festival, of figuring as soloist of the Minneapolis Symphony Orchestra, with the Volpe Band at the New York Stadium, and with Edwin Franko Goldman and his band at Columbia University. She has sung "Delilah" with Paul Althouse as "Samson" and for a girl of her age has a record which has seldom if ever been excelled. Marie, younger, slighter and of lighter voice, has scored in musical comedy. She also sang the title role in the Pollock-Woolf-Hirsch musical play "The Grass Widow," and principal parts in "She Took a Chance" and "Oh Lady, Lady." —*The Courier-Journal*, Louisville, November 25, 1920.

It would be difficult to picture an act more artistically staged and costumed than that offered this week at Keith's by Harriet and Marie McConnell. The semi-transparent cloth-of-gold which forms a "drop in one" is augmented by the same material covering the piano in which spring blossoms seem to thrive. Each singer in her turn plays the accompaniments of the other, and then, at intervals, they are accompanied by the orchestra, while they sing such selections as the "Charmant Oiseau" aria from Felicien Cesar David's "La Perle du Bresil," "Annie Laurie" and bits from other operas. Both singers have had wide experience, although this is but their thirteenth week in vaudeville. They are the daughters of Mrs. Minnie McConnell, who for several years has maintained a musical studio in the Metropolitan Opera House Building in New York, and who has trained numerous stars. —*The Columbus Dispatch*, September 29, 1920.

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Mozart Society Gives Interesting Program

Mrs. Noble McConnell, founder and president of the New York Mozart Society, doubtless feels the satisfaction which comes from good work and the éclat attached to success, such as characterized the first private concert of this season in the grand ballroom of Hotel Astor, December 14. In this whirl of musical novelties and activities it is no small thing to engineer a vast enterprise such as the New York Mozart to success; few know how much thinking, planning and doing this means.

Following the overture to "Mignon," the choral of 100 voices sang Mozart's "Flowers and Fancies" with unity, followed by the same composer's "Lullaby," with humming chorus accompaniment to the unison alto solo, a most effective thing. "In Picardie," by Hatch (unaccompanied), with its difficult beginning on high G's for the sopranos, was well done, and the sopranos took a high B flat with credit in Clough-Leigher's "After." The most distinguished choral music of the program was David Stanley Smith's "The Dark"; all of it is beautiful music, with orchestra, and the soprano solo was finely sung by Edna Goldsberry Schmidt. Of the four Christmas songs at the close, the antiphonal "Hymn of the Seventeenth Century," with "echo" chorus behind the stage, was greatly enjoyed. Mrs. Alexander Hamilton, alto soloist in Cornelius' song, and the Irish-sounding "Christmas Day" by Grainger, also gave pleasure. All these numbers showed the effect of the thorough, musically weekly rehearsals under Conductor Richard T. Percy, for there was fine unity, many dainty effects, and climax building seldom heard in choral concerts.

Charming Anna Fitzu, an annual soloist, fascinated again as usual; this is getting to be trite with this magnetic singer. Singing three songs with piano (Mr. Spross) at first, she gave forth beautiful tones of deep feeling, adding as encore "My Heart Is a Lute." The heartiness of her preliminary reception as well as the outburst of applause following her singing was a genuine tribute to her popularity. Later she sang with brilliance Ardit's "Parla" with orchestra accompaniment, and added as encore "Lindy Lou," which she sang in inimitable style and with real darkey lift. Tremendous applause led her to repeat a verse.

Paul Althouse (no further introduction needed) was another soloist, and his beautiful voice and artistic interpretation of songs by Hageman, Russel, McGill and O'Hara, as well as "Ah, Fuyez," from "Manon," were a real treat. Orchestra and organ (Mr. Spross) assisted in the aria, and the depth of feeling and climax on high B flat aroused the audience to such a pitch that Mr. Althouse had to add "Song of the Blind Ploughman," which he sang with touch-

ing pathos. The four songs which he offered later made effect, such effect as only the refined, finished artist can plan, develop and carry out; they were joyous, devotional and dramatic, as called for by the spirit of the music. George H. Gartlan's humorous "Lilac Tree" followed as an encore, sung with perfect distinctness of enunciation. Together with Miss Fitzu, Mr. Althouse sang the dove duet from "La Bohème" (first act), and the two opera stars received a perfect ovation.

Chief Caulpolican, cultured Indian, sang, as guest artist, the monologue from "La Gioconda" with powerful, resonant voice, and after continued applause gave the "Toreador" song and finally Spross' "Yesterday and Today." His debut was the feature of the musicale a fortnight ago, the appearance on this evening followed, and he will again be heard at the musicale of January 8.

Governor Edward I. Edwards and Mrs. Edwards were guests of honor, accompanied by his military staff, a dozen handsome young men who lined the hotel entry at salute when he entered. Upon his introduction to the audience, the following escort preceded him up the aisle: Thomas W. Bentley, Bertrand H. Billman, Richard Denbigh, Samuel Gardner Estabrook, Walter W. Griffith, William M. Haradon, Noble McConnell, William H. McGee, F. Delacey McCarthy, Lincoln S. Rogers and Dr. Augustin V. Wendel.

A rousing reception was given him, and allusion to the recent amending of the Constitution, and its adoption, led him to make a plea for rights and real liberty. "To the ladies was entrusted the guarding of personal liberty," said he; everyone knew what the convivial Governor Edwards meant, and roundly applauded the stand he took. By request of President McConnell, Walter Walgrove Griffith, winner of the Mozart Circle Golf Cup, read the poem first given by him at the last musicale, as follows:

Midst the Great City's whirl and strife,
Where burdens tire and doubts are rife,
We get much sweetness out of life—
When MOZART meets.

Have this day's pathos, which promised fair,
Led me to avenues near despair,
I can the burden better bear
If MOZART meets.

Art looking for thy money's worth,
Of which just now there's such a dearth?
You'll get the greatest now on earth
Where MOZART meets.

Not man alone, nor maiden fair,
Enjoy the dance and music there,
But families their enjoyment share,
When MOZART meets.

So while on life I have a grip,
I know I'll never need to slip
Dance, Music or Good Fellowship
While MOZART meets.

And when I the hereafter face,
Should rare good fortune be my grace,
Won't Heaven be a brighter place
If MOZART meets.

We bow to Lady Adelaide,
Whose genius this society made;
Her star will never fade,
While MOZART meets.

W. W. Griffith.

A Unique Variety Concert

In Cooper Union's spacious auditorium on the evening of December 9 a large assemblage of music lovers heard a concert very different from those for which New York music halls are noted. The program began with a number of selections by the Seventh Regiment Band. As one of the solo artists of the evening is the president of the Community Music League, Elda A. Boyer, this gentleman was escorted to the stage and asked to lead the crowd in some community singing. With the band playing the crowd sang in a halfhearted way a verse and chorus of "The Battle Hymn of the Republic." Mr. Boyer asked them to do better, and then, in a way decidedly all his own, which has gained him his present distinction in community music, warmed the enthusiasm of that crowd until there was not an individual but what was brought to his feet singing with all the power in him.

With everybody tuned for music in this manner, Harriet Lark sang the "Shadow Song" from "Dinorah" (Meyerbeer). Those trills and sustained notes, the exquisite coloring, the ease and beauty of that D above high C, were indeed birdlike. In addition to encores, Miss Lark sang a group of English ballads as delightfully as she sang in Italian.

Mr. Boyer's numbers were the prologue from "Pagliacci" (Leoncavallo) and a group of negro spirituals. Anyone of the opinion that opera should not be sung in English should hear Mr. Boyer in opera arias. In the negro spirituals one could not help but feel he was at a real Southern camp meeting.

Miss Lark and Mr. Boyer further captivated the audience in the singing of duets. To say that these artists pleased is putting it mildly; the best evidence is that both were booked for a reappearance before leaving the hall.

Lipkowska Under Hurok Management

S. Hurok's Musical Bureau announces that Lydia Lipkowska, the Russian coloratura soprano, formerly of the Boston and Chicago opera companies, will be under its management from now on. Mme. Lipkowska gave a very successful recital at Carnegie Hall on the evening of December 11, and will be heard again in New York shortly at one of the Hippodrome Sunday evening concerts.

Marguerite Fontrese Appears for Red Cross

On November 17, Marguerite Fontrese, mezzo-soprano, again rendered her services to the American Red Cross. On this occasion she appeared as the Spirit of Service in a tableaux pantomime at the Lexington Theater in New York. It will be remembered that Miss Fontrese posed for the original poster, "The Greatest Mother in the World."

Lester Donahue Gives Los Angeles Recital

Lester Donahue is now at his California home, after filling recital dates en route. He gave a recital at Trinity Auditorium, Los Angeles, on December 9, and will also be soloist with the Philharmonic Orchestra there, Walter H. Rothwell, conductor, before returning East in January.

SCHEDULE OF

New York Concerts

Thursday, December 23 (Evening)

Mischa Levitzki and Sascha Jacobsen.....Carnegie Hall

Saturday, December 25 (Afternoon)

National Symphony Orchestra.....Carnegie Hall
Benno Moiseiwitsch, soloist.

Alma Simpson.....Ellis Island

Saturday, December 25 (Evening)

Mishel Piastro.....Carnegie Hall

Sunday, December 26 (Afternoon)

Hipolito Lazaro.....Carnegie Hall

Symphony Society of New York.....Aeolian Hall

David Bispham, Rachel Harris and Myrtle Leonard,
assisting artists.

Luisa Tetrazzini.....Brooklyn Academy

Sunday, December 26 (Evening)

National Symphony Orchestra.....Carnegie Hall

Benno Moiseiwitsch, soloist.

Madison Square Garden Concert.....Madison Square Garden

Music League of the People's Institute.....Cooper Union

Kreisler, Alda, Sassoli, Diaz, and Trevor.....Hippodrome

Monday, December 27 (Afternoon)

Guido Augusto.....Aeolian Hall

Monday, December 27 (Evening)

New York Oratorio Society.....Carnegie Hall

Hempel, Beddoe, House, and Dadmun, soloists.

Martha Baird and Oscar Nicastro.....Aeolian Hall

Tuesday, December 28 (Afternoon)

National Symphony Orchestra.....Carnegie Hall

Fritz Kreisler, soloist.

Ernesto Berumen.....Aeolian Hall

Tuesday, December 28 (Evening)

Virginie Mauret.....Carnegie Hall

La Scala Orchestra.....Metropolitan Opera House

Wednesday, December 29 (Afternoon)

Nevada Van der Veer.....Aeolian Hall

Thursday, December 30 (Afternoon)

Symphony Society of New York.....Carnegie Hall

Griffes Group Concert.....Aeolian Hall

"Miss Bobby" Besler.....Princess Theater

Thursday, December 30 (Evening)

Maurice Dambois.....Aeolian Hall

Leo Ornstein Off for Cuba

Leo Ornstein has left for Havana, where he will give a number of recitals, for which he has been engaged by one of the most prominent societies of Cuba. He is accompanied by Mrs. Ornstein, and they will return from Cuba just in time for his joint recital with Kubelik at the Metropolitan Opera House, Philadelphia. From Philadelphia the pianist goes South, where besides playing a recital at New Orleans, he will speak on "Touch and Tone" for the New Orleans Music Teachers' Association.

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By ERNEST NEWMAN

Manchester Guardian and London
Sunday Times

London, Nov. 22, 1920.—It has been a week with us of instrumental music. Alfred Cortot gave a Chopin recital on Saturday, the 13th, playing twelve of the Etudes and the whole of the Preludes. He is one of the three or four prime favorites in England at present. It looks as if our taste, not merely in London, but in the provinces, is greatly improving; the public reserves its wildest enthusiasm now for the real people, such as Busoni, Hofmann and Cortot.

American Musical Opinion Accords
with That of England

Mr. Cortot is Entirely Booked for the
Present Season

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Grainger's Popularity Grows

The steady growth of the popularity of Percy Grainger, pianist-composer, has been logical in every possible sense of the word. He came to the United States a few short years ago, with an open mind, whose only boundary was a modesty which added greatly to his charm as an artist. Anxious to find all that was best here, he showed a sympathetic understanding not only of things musical, but of the people who made up his audiences and who purchased his records. His sincerity showed in many ways, not the least of which was his entering the United States Army. From coast to coast he has appeared many times under the managerial province of Antonia Sawyer.

On October 7, at the Maine Festival, Mr. Grainger's appearance was spoken of as "a Grainger night." The spontaneous ovation that he received seemed to compel him to carry his hearers along under an almost magnetic spell. The critics used many superlative adjectives in praise of his artistry.

They spoke in unusually strong terms of his gifts as a composer, praising his "Colonial Song," a composition for piano and orchestra. At this same concert were also given two more of his works, "Gumsucker's March" and "In a Nutshell."

Two days later, on October 9, Mr. Grainger appeared in concert with that most ultra of music moderns, the Duo-Art reproducing piano. This human mechanical achievement enabled Mr. Grainger to combine his performance, to play duets with himself. His "Children's March" and "Over the Hills and Far Away," which he composed for two pianos, he played with a Duo-Art record of his own making. In his English Morris dance tune, "Country Gardens," he alternated with the Duo-Art. Another novelty gracing the program was the first movement of Tchaikovsky's B flat minor concerto for piano and orchestra. The Duo-Art played the solo part which had been recorded by Mr. Grainger, while the pianist himself played the orchestral part on a second piano. The enthusiasm created by this performance was extreme and so insistent that Mr. Grainger was compelled to respond with his own "Shepherd's Hey."

Samoiloff Sings at Leipziger Memorial

The memorial meeting in honor of the late Dr. Henry M. Leipziger, held at the College of the City of New York on December 1, recalls the fact that it was about twenty-five years ago that he began his campaign for lectures in the public and high schools of New York. Dr. Leipziger met Lazar S. Samoiloff, the noted New York vocal teacher, and developed the idea of having music in connection with his lectures.

Mr. Samoiloff sang at one of the first of these lectures at Cooper Union, which brought forth the following statement from the late Prof. Charles Sprague Smith, former director of the People's Institute: "Mr. Samoiloff made a splendid impression on the occasion of his appearance at Cooper Union. I want to have him on the platform a number of times. Personally, I think that there has been no singer on our platform who has made an equal impression upon the audience. Mr. Samoiloff seems to me to have abilities of very unusual order. He is a very fine opera and concert singer."

After that Mr. Samoiloff and a number of his pupils appeared at many of these lectures, always bringing added interest to them.

It was quite natural, therefore, that the arrangement committee of the Board of Education, in planning this meeting in memory of Dr. Leipziger, should think of Mr. Samoiloff. They requested him to sing at this meeting, which he readily consented to do.

Mr. Samoiloff, accompanied on the organ by G. H. Federlein, sang "Pieta Seignore" (Stradella), using his splendid voice with much artistry and dignity, as befitted the solemnity of the occasion. His singing was one of the impressive features of a very interesting program. The speakers of the evening were the Hon. Samuel Greenbaum, Hon. George Gordon Battle, Dr. John H. Finlay, Benno Lewinson, Jennie Melvene Davis, and Ernest L. Crandall.

Lazare Saminsky in New York

Lazare Saminsky, a young Russian, prominent as composer, conductor and writer on music, has just arrived in New York, where he will remain three or four months. He comes from London, where he was conductor of the New Russian Choral Society and also was called to Oxford to lecture on Oriental music. Saminsky is a pupil of Rimsky-Korsakoff. He was for two years director of the conservatory at Tiflis and chief conductor at the state theater. He was also president of the Jewish Folk Music Society of Petrograd. His compositions include a symphonic trilogy—"Symphony of the Great Rivers, of the Mountains and of the Seas"—the second of which was played at the Imperial Opera House, Petrograd, under the composer's direction. Adolf Bohm will soon produce here two short ballets with music by Saminsky and it is likely that some of his orchestral works will be heard in concert during his stay. He has promised to contribute an article on "The New Men in Russian Music" for an early number of the MUSICAL COURIER.

Girls' Chorus and Orchestra Give Concert

A concert by the League Chorus, consisting of one hundred voices and an orchestra of thirty-five under the auspices of the New York League of Girls' Clubs, Inc., was given in the De Witt Clinton High School, New York, on Thursday evening, December 16. Both chorus and orchestra are composed of self-supporting young women, members of clubs in the New York League of Girls' Clubs. In addition to the work rendered by the chorus and orchestra, a number of volunteer singers assisted. During the intermission, Angela Campana, interpretive dancer, gave two numbers.

A Loveland Music Teacher Shows Them How

Estelle Gray Lhevinne and Mischa Lhevinne created a genuine sensation at Loveland, Col., on the evening of November 16. A concert with such a large guarantee has never been a success at Loveland—financially—so Letta

Russell, local music teacher, who assumed the risk of bringing the Gray-Lhevinnes, fully expected to "go in the hole." To Loveland's astonishment the "magic Gray-Lhevinnes" drew a record house.

At seven-thirty the audience was crowding to the doors and out into the street and the enterprising music teacher found she had a small gold mine that evening. Needless to say, the artists gave a beautiful program and every one was very happy over the concert.

Many Countries Have Heard Mukle's Art

May Mukle, the cellist, who gave a successful recital in Aeolian Hall, New York, on December 14, was born in London and studied entirely in England at the Royal Academy of Music, where she won the honorary degree of A.R.A.M. (Associate Royal Academy of Music). She made her debut in London at the age of twelve, and since that time she has played in countries all over the world, including Australia, Hawaii, South Africa, Europe, America and Canada.

Reviere to Sing at Madison Square Garden

Berta Reviere, soprano, will be one of the soloists at the next concert to be given at Madison Square Garden under the direction of Julius Hopp, on Sunday evening, December 26. Miss Reviere, who achieved much success at her own recital at Aeolian Hall last year, will be heard in an operatic aria and a group of songs. Her reappearance in New York will undoubtedly arouse interest among her many friends and admirers.

Fay Foster's New Operetta Out Soon

J. Fischer & Brother makes the announcement that it is rushing the work on Fay Foster's new operetta, "The Land of Chance," and expects to have it on the market by January 15. The book and lyrics are by Alice Monroe Foster, Fay Foster's mother. Mrs. Foster, during the twelve years she and her daughter were abroad, was a regular correspondent for several leading papers and magazines. A number of orders have already been received for the operetta.

"Lada last night at Carnegie Hall was choreographic art in its



Photo by Charlotte Fairchild

apotheosis. With a torso of undulating charm, arms that were music and toes that were poetry, she of all the dancers stimulated us the most; she was crescendo and pianissimi, she was exotic and ethereal, she was—simply Lada, and that means freedom from the gymnastic and the acrobatic."—*H. B. G. in The Pittsburgh Post.*

"Over the terpsichorean trail came Lada, the lithe and lilted in a blaze of fluttering beauty and danced herself into the hearts of everyone present. Indeed, it is questionable if she isn't the greatest exponent of rhythm we have today. * * * These delightful examples of the Viennese Waltz were never so delectable as when she interpreted them. Before they were sufficient with just the Brahms arrangements, but Brahms plus Lada was something to remember."—*The Pittsburgh Sun.*

"Had she been a Fairy from Anderson's Tales she could have been no more enchanting."—*The Augusta Herald.*

"In all were exhibited her exquisite grace, her thistle down lightness, her marvelous power of interpretation."—*The Augusta Chronicle.*

"Lada, the dainty, captivating dancer, is the epitome of all that is graceful, appealing and charming. Her audience at the Miehler last night received her with a warmth and spontaneity of appreciation that brought her before the footlights repeatedly after each number."—*The Altoona Times-Tribune.*

"Upon so well an established artist as Lada any attempt at critical comment is superfluous. Suffice it to say that in everything she is the disciple of beauty and such beauty as lies close to tears."—*The Akron Beacon Journal.*

"After seeing her performance at Ryman Auditorium last night, Nashville proclaimed Lada one of the most artistic and pleasing dancers even visiting this city. The audience was appreciative and demanded many recalls of the star of the stage. Her future success in Nashville seems so assured that she has been secured for a return engagement this season."—*Nashville Tennessean.*

"Lada danced away all cares and worries from the minds of her audience at the Ryman Auditorium last night. Unique is a travel-worn word. Distinctive is scarcely less so; yet they apply to Lada. The audience drifted back to 'the time of lilacs.' The costume was the most engaging little panniered affair of lilac taffeta topped by a quaint poke bonnet, and the dance was deliciously refreshing and reminiscent. Lada was truly illusive in a brief bit of Will O' The Wisp."—*The Nashville Banner.*

"After all it is not because of her rare gift for expression that Lada fascinates the throngs who come to see her, but with all the freshness of the Springtime, she typifies, she dances back to tired minds long lost illusions."

—*New York Evening Mail.*

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NEW YORK CONCERTS

(Continued from page 27)

attention, the two pianists playing with supreme command of technic, allied with devotional interpretation. They received three recalls, and deserved thirty, for "self" was sunk in their art.

The concert was repeated on the following afternoon.

Biltmore Morning Musicales

The fourth concert of the series of Morning Musicales was given before the largest audience of the season on Friday, December 17. This series of concerts has grown to be one of the leading factors in the musical life of the metropolis. The management exercises great care and judgment in the selection of soloists, and engages only such artists who enjoy national reputations.

The soloists at this musicale were Anna Fitzu, soprano; Giovanni Martinelli, tenor, and Rudolph Bocho, all of them being artists who are well known not only in this country but throughout the world. Mr. Bocho opened the program with a nocturne by Chopin and "Scherzo Tarantelle," Wieniawski, and as an encore gave "Ave Maria," Schubert-Auer. His beautiful tone and ease of delivery gained for him much applause. His second group consisted of "The Lark," Glinka-Auer, and "Caprice Basque," Sarasate, and after playing these Mr. Bocho was obliged to give another encore.

Miss Fitzu sang as her opening group "A Soldier's Bride," Rachmaninoff; an effective new song by Buzzi-Pecchia, "Gloria's Lullaby" (words by Mrs. Enrico Caruso), and "A Dream," Grieg. Her rich and resonant voice charmed the audience. She was recalled and recalled, and finally sang as an added number Bohm's "Calm as the Night." Her second group contained "Chanson les Amours de Jean," Weckerlin; "L'Ane Blanc," Hue, and "Clavelitos," Valverde, to which she added as an encore a negro spiritual. This also was redemanded.

Mr. Martinelli was in superb voice. He opened with the aria "O tu che in seno agli angeli," from "La Forza del Destino," Verdi, which he sang with such beauty and pathos as to arouse his hearers to long and continued applause, his encore being an aria from "Tosca." Later he gave a group of three songs—"Il Bosco Mormora," Bettinelli; "Le Baiser," Goring Thomas, and "Musica Proibita," by Gastaldone. Then followed another encore.

The concert closed with a duet from "La Tosca," beautifully sung by Miss Fitzu and Mr. Martinelli. Unusually excellent accompaniments were rendered by Emilio Roxas, who accompanied Miss Fitzu and Mr. Martinelli. Alexander Stock played accompaniments for Mr. Bocho.

New York Philharmonic Orchestra

The Philharmonic Society of New York, Josef Stransky, conductor, gave its 1456th concert on Friday afternoon, December 17, in Carnegie Hall. This closed the Beethoven Festival consisting of three concerts to commemorate the 150th anniversary of Beethoven's birth. The attendance at the last concert was the largest of the festival. Mr. Stransky presented the great master's "Pastoral" symphony as well as the "Leonore" overture No. 3.

The prevailing spirit of reverence, together with the warmth and ardor put into the readings by Mr. Stransky, made this an event long to be remembered. Harold Bauer, who was soloist, played the concerto No. 5, in E flat major, op. 73 ("Emperor").

Regarding Mr. Bauer's performance, it must be said that it was an inspired, dignified and musicianly reading, which we venture to say will be difficult to duplicate by other artists of the keyboard. He received excellent support by Mr. Stransky and the orchestra.

Elie Robert Schmitz, Pianist

Elie Robert Schmitz, the French pianist, has attracted a large following since he came to this country two seasons ago, and Aeolian Hall was filled to hear his second recital of the season on Friday evening, December 17. One knows him as the interpreter par excellence of the piano music of Debussy and some of the other modern Frenchmen, so there was a group of four of the well known Debussy numbers to close with, to which Mr. Schmitz imparted that shimmering iridescence they so need. Before them came "Avril" of P. LeFlem, marked "first time," another bit of pleasant coloring. Then there was the Ravel sonatine, which harks back even to Bach, part of the time, and is a delightful bit of musical fooling on the part of its composer. Mr. Schmitz did it with the crispness it demands and fine feeling for its musical niceties. His program began with the Bach-Liszt fantasia and fugue in G minor, demonstrating that he has both technic and brilliancy at his command. The second group included only Scarlatti and Couperin and the third was devoted to Chopin. It was a program that served to demonstrate both the musical and technical versatility of the player and he met its every demand. The listeners were liberal with applause and demanded extra numbers.

DECEMBER 18

Lajos Shuk, Cellist

Lajos Shuk gave a cello recital in Aeolian Hall on Saturday evening, December 18, which was attended by a very large and friendly audience. The program comprised, be-

sides Rachmaninoff's sonata in G minor, for piano and cello, compositions by Tschaikowsky, Lajos Shuk, Glazounow, Huré, Davidoff, Valensin, and Popper. Mr. Shuk appeared in the triple capacity as cello soloist, composer, and accompanist.

In the opening number—the Rachmaninoff sonata—in which Mr. Shuk had the assistance of Mischa Levitzki, the performance of this fascinating composition was materially enhanced by the excellent playing of Mr. Levitzki, who infused warmth, fire and musicianship into its four movements.

Lenora Sparkes sang charmingly, her numbers being "Through the Snow" and "Summertime" by Lajos Shuk who played piano accompaniments for his own songs.

As solos Mr. Shuk selected variations on a Roccoco theme, op. 33, Tschaikowsky; "Chant du Menestrel," Glazounow; "Air," Huré; "Chanson Sans Parole," Davidoff; "Minuet," Valensin, as well as three Popper numbers—nocturne in G major, "Chant du Soir," and old style gavotte in D minor.

He was ably accompanied by Emanuel Balaban.

DECEMBER 19

New York Symphony Society; Fritz Kreisler, Soloist

The sixth regular Sunday afternoon subscription concert by the Symphony Society of New York, Walter Damrosch, conductor, was given in Aeolian Hall on December 19. Fritz Kreisler was soloist, which easily explains that the

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house was completely sold out. The celebrated violinist played Tschaikowsky's concerto in D and played it with his accustomed mastery.

The members of the orchestra were equally demonstrative in their applause as was the audience and recalled Mr. Kreisler many times.

Mr. Damrosch and his splendid orchestra gave excellent support in the accompaniment of this concerto, as well as in the orchestral numbers which were: overture "Faust," Wagner; Schubert's symphony in B minor (unfinished); a symphonic interlude by D'Indy, which Mr. Damrosch conducted authoritatively. The symphonic interlude "Le Queste le Dieu," from the opera "St. Christopher," was heard in New York for the first time. This opera was first produced in Paris on June 7, 1920. Preceding the rendition of this work Mr. Damrosch gave an explanatory talk and demonstrated at the piano the various themes, which made the composition more interesting and comprehensive to the majority of the auditors. Mr. Damrosch remarked among other things: "Some compositions must be heard twice before you hear them once."

Maria Grever, Soprano

Maria Grever, a Spanish soprano, who appeared here last season in a recital, was heard again last Sunday afternoon, December 19, at the Princess Theater. From many viewpoints, the event proved to be interesting and enjoyable.

Mme. Grever opened her program with a group of modern songs, which included "Amore Soffrire," Tirindelli; "The Lover's Serenade," Bimboni; "Do Not Go, My Love," Hageman; "Night," Mary Helen Brown, etc. In these she disclosed a voice of good range, pleasing quality and ample power, over which, however, her control was not of the best. For her second group, the singer gave Spanish songs by Jorda, Mancinelli, Valverde, and Ponce, in a bewitching native costume. These she sang with depth of feeling and, where the text demanded, with dash of spirit. She was warmly applauded, but the hit of the afternoon, judging from the enthusiastic response of the audience, was a group of six songs by Mme. Grever herself, given to the accompaniment of Joseph Smith's Orchestra. All of these showed that the young woman has decided talent as a composer and she should be successful in this work. If one of two of these were of the "jazz" type, it did not matter to the audience, but, on the other hand, sent them away with a feeling that they had had an entertainment that was unique and enjoyable.

St. Cecilia Club Gives Thirty-first Concert

Under the efficient direction of Victor Harris, the St. Cecilia Club gave its thirty-first concert (fifteenth season) at the Waldorf-Astoria Hotel, on December 15. The soloist of the evening was Fred Patton, that fine bass-baritone who has achieved so many recent successes in concert. Alfred Boyce was the efficient accompanist, and Louis R. Dressler, certainly well known to everyone, the excellent organist.

The program opened with the conductor's own "Invocation to St. Cecilia," capably done and thoroughly appreciated; it is a beautiful number. Then followed the first performance of a Cecil Forsyth work, also dedicated to the club. Afterward came Schumann's "The Return," S. Coleridge-Taylor's "The Pixies," Rimsky-Korsakoff's "Hymn to the Sun" (from "Le Coq d'Or," arranged from the Russian by Constance Purdy), a Norwegian folk song arranged by Homer B. Hatch, Leoni's "Tally-Ho," Lehmann's "Endymion" (composed for the club), two old negro Christmas songs specially arranged for the club by Natalie Curtis, Wagner's "Spinning Song" (from "The Flying Dutchman"), and Tours' "The Three Singers." Throughout there was fine quality of tone and voices blended well together. Conductor Harris was obliged to bow numerous times to the enthusiastic applause which the fine work of the singers demanded.

Mr. Patton, in fine fettle, scored an emphatic success with his well chosen list of numbers. The possessor of a baritone voice of splendid quality and wide range, his work thoroughly delighted the huge audience which crowded the immense ballroom. His numbers were: "The Muleteer" (Henrion), "Night and the Curtains Drawn" (Ferrata), "Robin Goodfellow" from "Fairyland" (Morgan), the "Vulcan's Song" (Gounod), "Beau Soir" (Debussy), "Les beaux Reves" (Buzzi-Pecchia), "The Lord Is Risen" (Rachmaninoff), "My Field" (Sokolov). Of course, the artist was obliged to add extra numbers, which were well deserved.

Helen Moller Dancers at the Temple

On December 17, the Helen Moller Dancers, all young girls of attractive personality and certainly well trained, exhibited some fine bits of interpretative dancing at the Temple, on Madison avenue. The individual work as well as the ensemble numbers were most creditably presented and reflected credit on the pupils as well as their teacher. Especially the little tot (her name was not given) won great applause and deserved it. The program was as follows: "Spring Voices," "Ball Playing," "Crossing the Brook," "Diana," "Midsummer Night's Dream," "Butterflies to Fountains," "Waltz," "The Race," "The Bubble," "Pandora," "Narcissus," "Liebesfreud," "The Long Road," "Souvenir," "Musette," "Minuet," "Gavotte," "Serenade," "Ave Maria," "Victory Forever," "Valse Petite," "Whirlwind," "Pan" and "Bacchanal."

The Griffes Group to Be Heard Here

On Thursday afternoon, December 30, the Griffes Group will give a recital at Aeolian Hall, New York, the net proceeds of which will be devoted to the Charles T. Griffes Fellowship at the MacDowell Colony, Peterborough, N. H. The members of this group are Edna Thomas, mezzo; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, each a splendid solo artist, so that the program promises to be one of unusual interest. There is a solo group for each one, and the opening and closing groups will be ensemble, including the Edward MacDowell "Slumber Song," John Prindle Scott's nocturne, and Charles Martin Loeffler's "Dansons la Gigue."

Florence Nelson to Give New York Recital

Florence Nelson returned last week from a most successful ten weeks' tour, which embraced Ohio, Illinois, Virginia and West Virginia. She is booked for a number of appearances in and around New York, among them being one costume recital on January 15 at the Vanderbilt Hotel and another on Sunday afternoon, January 22, in the ballroom of the Hotel McAlpin. Miss Nelson, who also appeared at Delmonico's Sunday evening, December 19, will give her own recital at the Princess Theater the first Sunday in March.

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Crimi Ready for Opera and Concerts Here

The eventful happening during Giulio Crimi's European trip last summer and the early fall seems to have been the homeward voyage. At least that sea voyage stands out from all the others in the mind of the young tenor.

"O-o-h!" sighed Mr. Crimi, with a significant roll of his expressive brown eyes, "it was terrible! Five days out—he broke off—"yes, it was good. Then came the frightful storm, a sort of hurricane, and with it much dancing—tangoing!"

"Do you care for the tango?" interrupted the writer.

A look of surprise and then amusement came over Crimi's face as he tried to set the visitor right.

"No, no!" he laughed, "the ship tangoed, I mean. It tossed about wildly on the gigantic waves, and frightened the passengers. The second and third class came up to the first cabins and joined in the prayers. The sight"—reflecting a second—"well, think of several hundred people praying for safety! Imagine the picture, and you will agree that it was impressive! Then it was that I had an inspiration to sing! I made my wish known to a few near me, and they spread it about. In a second they were pulling me to a position in the center of the crowd. Without any accompaniment or even tuning up"—he smiled humorously—"I began the big aria from 'Andrea Chenier,' one of my favorites. Not a soul stirred until I had finished, and then someone called out for something more popular—a Neapolitan street song, which seemed to turn the mood of the people. At any rate, they said and showed that they enjoyed the diversion. And for once in my life they called me a—a—hero! Is that what you call it here?" he queried.

In answer to the writer's nod, Crimi continued: "Then that is what Crimi is! Because they said I make them forget!"

"Soon after we all went to our cabins, where I was decorated! No, not for bravery. It was a different kind of decoration—more uncomfortable! Coffee! You see, the ship gave a lurch and upset a cup of coffee resting on a little shelf near my bunk, all over my head and face. I looked just like a colored man."

"But the experience was worth while, wasn't it?"

Mr. Crimi did not seem to comprehend.

"I mean because you were on your way to New York," explained the writer.

"Ah—I understand now!" the singer exclaimed. "You are right—it was worth all of that! You see, we love America, where our little boy, now three years old, was born. And we want to stay here as long as possible."

"What did you do abroad? Did you sing at all last summer?"

"No," he replied emphatically, "I felt that I needed a good rest, so I had to forego all public appearances. That is, the offers I received I declined, among them one to do



GIULIO CRIMI

And his little three year old son.

six performances at the opera at Ancona. As I was the tenor to create 'Francesca di Rimini,' they wanted me to sing the part, but I didn't. Those few months I preferred to devote to outdoor sports—swimming, fishing, hunting, and horseback riding. In Rome, I had the pleasure of taking part in an automobile race. Great fun! Toward the end of the summer, however, I took up my studies again, in preparation for my work at the Metropolitan, which begins early in January, and for the spring concerts being arranged by my manager."

Mr. Crimi will be heard in most of the roles of his repertory. He seemed to be in excellent spirits and health the day he chatted with the *MUSICAL COURIER* representative, and said he was looking forward to doing some concerts in this country. And, by the way, Crimi should be successful in this phase of his art, for he has personality, a nice stage presence, and a voice that is adaptable to various types of song. J. V.

Engell for Bagby Musicales

Birgit Engell, the Danish soprano, has been engaged to sing at one of the exclusive Bagby Monday Morning Musicales. Because of other bookings arranged by her manager, Antonia Sawyer, the date of this appearance has not been announced. Lovers of the art of Mme. Engell will be glad to know that a second New York recital will take place at Aeolian Hall, January 14.

Yvonne Gall

Triumphs as

"TOSCA"



Chicago Tribune, December 15, 1920
YVONNE GALL'S TOSCA
OF VARYING MOODS
HOLDS AUDITORIUM

BY RUTH MILLER.

A prima donna of a thousand quick shifting moods was the Tosca of the evening at the Auditorium last night. First a petulant woman child of hot passions, pretty coquetry, quarrelsome sullenness, cooing amorousness, and headlong impulses. In the second act, at the beginning of the torture scene, restive with quivering nerves, a little frightened, unbelieving, but still the spoiled child of quickly roused and lulled emotions. Then, with the swiftly rising action toward the climax, a wild cat cornered and caught, screaming and clawing in the trap.

Yvonne Gall's Tosca was the realistic portrayal of the elemental woman who gave that unpardonable exhibition of feminine brainlessness in the first act, when she betrayed her lover to the notorious Scarpia, a man known for his cruel brutality. It was the more rational characterization of an old time singer of a minimum of intellect and a maximum of charm than many a more stately and subtle interpretation.

Gall made Tosca the little, luxurious, puffed animal of unrestrained emotions and blazing temperament that she must have been to make such a story plausible. Recall the pitiful, hysterical relief on her face when she found the knife.

As for Mme. Gall's singing of the part, it was an artistically phrased, tonally lovely, and shrewdly calculated bit of vocal work. There have been some who have sung it more lucidly and others who fell far short of her lyric standard. But there have been few if any who have held that huge auditorium of people in sympathetic tension and utter stillness as she did during the unwinding of this operatic melodrama.

EDWARD C. MOORE IN *CHICAGO JOURNAL*

Yvonne Gall Sings Tosca

Yvonne Gall's name was the single alteration on the "Tosca" programme at the Auditorium last night, appearing opposite the title role.

Miss Gall is a valuable member of the Chicago Opera company, not singing very often in this season's combinations of operatic attractions, but invariably with something interesting and attractive in her performance.

She is nominally in the French wing of the company, and since the French repertoire this season would seem by way of being cut to an irreducible minimum, her appearances are thereby the less. Occasionally, as last night, she sings an Italian role, for which she displays a distinct talent, as prominent as when the opera happens to be French.

This was the first time she had sung Tosca here, but it was as well done vocally and as carefully worked out dramatically as though it had been an old performance for her. She has a gift for details which illustrate and do not impede the course of the narrative, details that enliven the lighter and intensify the more tragic sections of the plot.

Because of this gift, and because the score of her role in the opera lies well within the range of an unusually charming voice, there was much pleasure in her performance. Her Tosca was a very human and beguiling sort of person. That she was seriously in love with Mario and he with her was entirely believable. That all the gilded youth of Rome were at her feet was equally believable.

The big, thrilling moment of the performance, the murder of Scarpia, was less the act of a tragedienne than that of a desperate woman at bay. If ever an opera singer was able to hiss words containing no syllables, Miss Gall accomplished this feat during this scene.

And the other bits at the end of the act, the candles placed beside the body, the start at the sudden roll of drums, the stealthy glide to the door and into the moonlight were done with a precision and nicety that contributed much to an impressive performance.

MAURICE ROSENFELD IN *DAILY NEWS*

Mlle. Yvonne Gall made her Chicago debut in Puccini's opera "La Tosca," which was repeated at the Auditorium last evening, and added one of her best operatic roles to her already large and distinguished repertory.

Quite different from any of her previous appearances, this operatic characterization comes in the class of dramatic portrayals, and requires greater histrionic powers and also greater vocal endurance. Both of these demands, Mlle. Gall met with more than adequate qualifications. She sang the music in her usual intelligent and artistic style. She acted the role, perhaps slightly more forcibly than necessary, but she made a fine success, and after the second act, was repeatedly called before the curtain. The diva did not impress particularly in the first act, her voice sounding rather light and thin. But the entire second act was carried through by her admirable artistic operatic art. She sang the "Visi d'Arte" excellently, displaying praiseworthy vocal gifts, and she acted with realism and with dramatic power. While in the first act her costume was not strictly in accordance with tradition, she looked fascinating in her second act.

Chicago American, December 15, 1920

YVONNE GALL IN
'LA TOSCA' WINS
AUDIENCE

BY HERMAN DEVRIES.

"La Tosca" last night brought us a new interpreter of the title role, Mlle Yvonne Gall.

We knew what to expect of the vocal accomplishment of Mlle. Gall in this role, for she has never given us any cause to doubt her reliability as a musician and a songstress. We were therefore ready to enjoy a Tosca tuneful and comely to look upon, for Miss Gall's physical makeup is not the least of her attractions, and indeed, the French soprano handled the music last night with warmth and fullness of tonal expression, cleverly indicating mood and emotion in voice and gesture.

If her costume and histrionic interpretation of the first act were not the traditional pictures to which we are accustomed they were none the less her sincere conception of the Tosca character and as such to be respectfully considered.

Mlle. Gall's treatment of the part in this act emphasizes her idea that La Tosca was more the typical opera singer, the whimsical, easy-going, petulant actress, rather than the "grande dame" whose presence is sought at the feasts of Roman nobility.

INTERESTING IMPERSONATION.

Perhaps she is right, and that is precisely Sardou's original and traditional version of Tosca's personality. At all events, it was an interesting impersonation.

Later, in the second act, came her big moment of the evening when her "Visi d'Arte" literally stopped the performance.

Mixed with applause came shouts of "bravo" and this is a testimonial that Mlle. Gall can once more be assured of a success that is well-merited and spontaneous.

KARLETON HACKETT IN *CHICAGO EVENING POST*

The repetition of "Tosca" last evening at the opera was a brilliant performance. Miss Yvonne Gall was the Tosca and otherwise it was the same cast as before. They have it all worked out now to the highest degree of technical accuracy and Miss Gall fitted in as if she had done all the rehearsing with the rest. She was, as I understood, singing the role for the first time in Italian, but there was in her performance no sense of strangeness in the unaccustomed tongue, and, in fact, she sang an excellent and understanding Italian.

Her playing of the part was rather after the French tradition than the Italian, to which we are more accustomed. It had not the fiery histrionism of the opera prima donna, but was more human in quality. The first act she gave in so intimate a manner that the full force of it did not always carry with power across the footlights, and I imagine that another time she would accentuate the values a little for so large a space as the Auditorium. The second act she made most appealing by the simplicity and directness with which she portrayed the essential facts. It was not done in the grand manner, but with an intensity which seemed the genuine expression of feeling. It was the sort of action which produced the illusion of reality.

Miss Gall's singing of the music was beautiful in quality and with great variety of tone colorings to express the meaning of the words. In the more emotional phrases she was prone to adopt a declamation which was close to the spoken word and added force to the unfolding of the story. The contrast gave enhanced meaning to the music when she sustained the phrase, and when she sang it was with a tone beautiful in itself and finally adjusted to the action.

The final act she sang with many lovely touches and played the scene with quite a new attitude. There was a freshness as of renewed courage after awakening from a nightmare. She seemed to believe that they could pass freely into new worlds and leave all the hideous terror behind, and she expressed it with a spontaneity that carried conviction. It was a finely conceived performance, both in the singing and in the action, and carried out with a command of her art that was admirable. A performance which rang true and won for her great applause from the public.

CHICAGO EXAMINER

Yvonne Gall made her first Chicago appearance in the role of Tosca last night in the Auditorium. She had given a sample of her intense dramatic ability as Isaura in "Jacqueline," and those who saw her as Tosca last night were therefore not surprised at her success in this role, which is the ambition of all dramatic sopranos.

Miss Gall's voice had a lyric sweetness rare for singers of this role, and she sang the "Visi d'Arte" aria with smooth, lovely tone, brimful of pathos and tenderness. While she did not act with the gripping dramatic instinct to which Mme. Raisa has accustomed us, she nevertheless disclosed a strong feeling for theatrical values. She was given an ovation after the second act, being recalled before the footlights long after the curtain had fallen.

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PHILADELPHIA ORCHESTRA GIVES BEETHOVEN'S NINTH

(Continued from page 6.)

piano throughout the entire concert. Latterly a trio arrangement of the waltz from Tchaikowsky's "Nut Crackers" suite was played by the artists mentioned and Max Gagna, cellist. As in the case of Tetrazzini the interpretations necessitated many recalls and numerous encores.

PHILHARMONIC SOCIETY OF PHILADELPHIA IN CONCERT.

Before an audience that numerically placed a heavy strain on the fire rules governing the capacity of the house, the Philharmonic Symphony Society of Philadelphia, Josef Pasternack, conductor, assisted by an orchestra and two delightful soloists, offered a charming program in the Shubert Theater on Sunday evening, December 5.

Among the many divisions of music as an art and science over which Mr. Pasternack presides as a past master, program making must assuredly be assigned a very prominent place. The Tchaikowsky "1812" overture was played with excellent intellectual assurance and emotional command, resulting in an authoritative interpretation by the orchestra and a degree of interest but seldom equalled on the part of an audience. The same may be said of Saint-Saens' "Danse Macabre," which was exceptionally well portrayed.

Using the Melodia "Pace, pace, mio Dio," from Verdi's "La Forza del Destino," as a vehicle for the display of her lovely voice, sincere artistry and youthful charm, Sara Stein sang with amazing poise, understanding and finesse. Her clear soprano was never at fault in intonation, the quality of which was rich, warm and resonant. Several recalls were responded to and an encore given. Two orchestral numbers followed, one from Johan Strauss, "Wine, Women and Song," and one by Mendelssohn, "Fingal's Cave," both eliciting a high degree of enthusiasm. After this came the G minor Mendelssohn piano concerto offered by Ruth Nathanson. Miss Nathanson is not only a player of the piano, but she is also an interpreter, displaying fine breadth, understanding and the ability to weave her musical conception into well defined lines of philosophy, mental groupings and cleverly curved designs of emotional appeal. As an encore Moszkowski's "Etincelle" was offered with a brilliancy of execution and delicacy of intonation that won many more recalls. Miss Nathanson is a pupil of Julius Leefson, of the Leefson-Hille Conservatory of Music, Philadelphia. She was awarded the first prize offered by the Philadelphia Music Club last season.

The concert was brought to a stirring close by the Hungarian march from Berlioz's "Damnation of Faust."

G. M. W.

Engell's Love of Exercise

Despite the fact that Birgit Engell's appearance at her first New York recital led one of the critics to speak of her as "girlishly demure," this artist is strenuously active when not on tour. Like many of the people from the northern countries, Mme. Engell is an athlete of no little qualification. She is an excellent horsewoman, a good shot, and enjoys, perhaps best of all, the invigorating pastime of mountain climbing.

"Is mountain climbing so strange here, or is it that your East and Middle West is so flat?" asked Mme. Engell. "It is so inspiring to an artist, and such remarkable exercise for anyone who enjoys life, it is a wonder to me that you New Yorkers do not go out and climb the lower hills in the beautiful rural sections so close to New York. Ah! but I am looking forward to my appearances in the West. Everyone tells me that there I shall see plenty of mountains to climb."

Lacking mountains in New York, Mme. Engell may be often seen trotting along the bridle paths of Central Park.

Uterhart's Chinese Song Delights

At the November 19 Aeolian Hall (New York) song recital of Jencie Callaway-John a success was scored by Josephine Uterhart's "A Caravan from China Comes," set to lyrics from Le Gallienne's "Hafiz." This charming Oriental fantasy, which tells of the caravan bearing a lovely lady as its freight, with "fragrant silks and dreaming gums, attar and myrrh," has been given a most appropriate musical setting, in which the caravan, streaming across the desert under the moonlight to the music of camel bells, and filling the air with delicate perfume, is delightfully suggested. The large audience which filled Aeolian Hall gave an enthusiastic reception to this novelty, which should be an encouragement to other American composers, and a suggestion to program makers that much interesting material for such recitals can be found in the works of contemporary American composers.

Bodanzky's Final National Symphony Concerts

Artur Bodanzky has but four more concerts with the National Symphony Orchestra before he gives way for three months to Willem Mengelberg. The next pair is set for Saturday afternoon, December 25 (Christmas), and Sunday evening, December 26, both in Carnegie Hall. The soloist will be Benno Moiseiwitsch, pianist, who will play Liszt's concerto in E flat major.

Mr. Bodanzky's final concerts fall on Tuesday afternoon, December 28, and Sunday evening, January 2. Kreisler will play the Mendelssohn concerto. The principal orchestral offering will be Richard Strauss' great tone poem, "A Hero's Life."

Nicola Zerola with Hurok

Nicola Zerola, the dramatic tenor, has just gone under the management of the S. Hurok Musical Bureau. Zerola, who was one of Oscar Hammerstein's "finds," has been



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singing in Europe until last year, when he returned to America. He is engaged for appearances this season in the Metropolitan Opera House and will also appear on the concert stage.

NOVEMBER A NOTABLE MONTH, MUSICALLY, FOR NORFOLK

Virginia City Hears Caruso, Farrar, Kubelik, Flonzaley
Quartet, Ruffo and Galli-Curci—Southern Musical
Bureau Increases Its Activities

Norfolk, Va., November 29, 1920.—Although Norfolk is at a great disadvantage in not having a suitable concert hall, auditorium or theater in which to hold concerts nevertheless the month of November brought six great stars on the concert stage and Norfolk did not fail to appreciate the artists with large attendances. It has been reported that the Southern Musical Bureau is contemplating plans for holding all its concerts in the ballroom of the Monticello Hotel in order that the patrons may be assured of heat and comfort as well as an atmosphere of refinement, which requisites are missing at the Tabernacle where several coal stoves, a sawdust floor and hard wooden benches are the equipment.

CARUSO OPENS SEASON.

Caruso opened the season on October 28 in notable manner by exceeding all attendance as well as financial records that will long stand in the musical history of the city. His part on the program was very limited and the audience no doubt regretted that he was not billed for a greater number of songs. This was when the concert opened. But, it was not long before his hearers were delighted by his gracious granting of encore after encore. His closing number on the program was the "Vesti la Giubba" from "Pagliacci." Into it Caruso poured emotion and feeling and pathos. He made it a thing of poignant, aching beauty and a blazing tragedy.

Mr. Stoessel, violinist, assisted and played again and again to the great delight of the hearers, and he performed admirably, too.

Alice Meriam, soprano, sang a number of songs very well and was accompanied, as was Mr. Stoessel, on the piano by Louis Grunberg. For the Caruso concert Norfolk has the Norfolk Music Club to thank and to compliment for the splendid courage and enterprise that made this concert a success.

FARRAR, SCHOFIELD AND SASSOLI DELIGHT.

Geraldine Farrar followed Caruso and this concert was held under the auspices of the Melody Club. This concert, too, was held in the Tabernacle. On the program was Geraldine Farrar, Ada Sassoli and Edgar Schofield, all of whom gave of their art with the utmost generosity and apparent good will, creating and maintaining an atmosphere of good humor that lasted long after the program was concluded. Of course, Miss Farrar was the chief attraction, and after that Edgar Schofield, baritone, and Ada Sassoli, harpist, divided honors evenly. Mr. Schofield was not known to Norfolk audiences until this concert. He is known now and justly admired, for he undoubtedly possesses the two things that make a singer: a voice and the ability to use it. He has a resonant lower voice, a smooth and even middle one and quite enough of the upper register, and the whole is of a peculiarly appealing quality. Not even Miss Farrar or Miss Sassoli were applauded more enthusiastically than he was and that is saying much, for the audience would not be satisfied and could not be satiated.

Claude Gotthelf, accompanist, was exceptional, his efforts being fully appreciated both by the artists and the audience.

KUBELIK TRIUMPHS UNDER ADVERSE CONDITIONS.

Following the Farrar concert Jan Kubelik appeared at the Tabernacle. It was the opening concert of the season on the Southern Musical Bureau's course and it was most unfortunate that the weather conditions were so severe that the meagre heating arrangements at the Tabernacle were of small effect in keeping the Tabernacle warm. But Kubelik's charm swayed his audience throughout the evening. His appearance in Norfolk for the first time was an

artistic success and he has left his imprint, no doubt, lastingly on those who heard him.

Pierre Augieras, Kubelik's accompanist, played Chopin's ballad in F major as his only regular number on the program. He had already demonstrated the fact that he was a pianist of unusual ability and was compelled to return and play an encore. His accompaniments were splendidly played and his other contributions to the program were given in a highly commendable and enjoyable manner.

FLONZALEY QUARTET GIVES FINE PERFORMANCE.

The Southern Musical Bureau opened the next concert of the month in different surroundings and atmosphere, with the Flonzaley Quartet, the ballroom of the Monticello being used for the occasion. The audience was so interested that when the program was completed there was regret in the hearts of all that it was not much longer. The acoustics in the ballroom are excellent and the music from the Flonzaleys blended with the pleasant surroundings in a most fitting manner. The program was carefully selected from Haydn's quartet in D major, Smetana's quartet in E minor (From "My Life"), and two smaller numbers by Goossens and Grainger. It was a faultless program.

RUFFO WITH MELODY CLUB.

Titta Ruffo was the next attraction in the extensive musical program for November. This was at the Colonial Theater and the Melody Club's fall concert. When he had sung, hilariously, humorously, or tragically, as the case happened to be, through a generous program, responding too infrequently to encores and had finished the closing number—the Pizarro aria from "The Barber of Seville"—it was evident that his audience was determined not to let him go. Time after time he returned to the platform to acknowledge the applause. When the acclaim had continued for minutes and he had again appeared, the audience rose to its feet. Then he did sing the "Brindisi" from "Hamlet."

Another delightful feature of the concert was the singing of the last choral number by the members of the Melody Club, "Chanson Provençale," by Del Acqua, in which Louise Lewis took the solo part. The club also sang Charles Gilbert Spross' "A Rose Garden," and sang it well. Mrs. E. L. Fields took the solo part in this number, and sang it creditably. In the second number "Wynken, Blynken and Nod," by Nevin, Mary Moore Kellem shared honors with Edie Griffin. Other club numbers were "Song of the Three Sisters" and "The Snow Storm." Delightful accompaniments were played by Mrs. Emily LaBlanc Faber.

Rudolph Gruen was the skillful accompanist for Mr. Ruffo.

THE GALLI-CURCI RECITAL.

The Southern Musical Bureau brought the month's musical events to a close with Mme. Galli-Curci, assisted by Homer Samuels and Manuel Berenguer, this concert being held in the great "musical barn" (the Tabernacle). The "Dinorah" aria she did in grand style. It was one of the most facile and brilliant illustrations of voice virtuosity that has been heard here. In her numerous songs, she achieved an equal success. Her English has so improved that she was able to sing the oldest and dearest of our songs in a manner that gripped her audience. When an Italian opera singer can sing "I Can Not Sing the Old Songs Now" in English, and catch even a calloused listener, that singer is an artist. And that is what Galli-Curci did.

Homer Samuels played splendid accompaniments, as always, and Manuel Berenguer assisted with fine flute obbligatos. J. H. J.

Gentle Fills Ten Concerts in Three Weeks

Alice Gentle is having splendid success concertizing on the Pacific Coast, where she recently filled her tenth concert inside of three weeks' time. On December 31 she will appear in Seattle with the Symphony Orchestra, and immediately after leaves for Los Angeles, where she opens a seven weeks' tour on January 4 with the San Carlo Opera Company.

Scott Gives Housewarming

John Prindle Scott recently gave a housewarming to a few friends, to christen his new apartment, 554 West 113th street, New York. Among the musical people present were Ralph Leopold, pianist; Edgar Bowman, organist, and Ralph Cox, composer.

TITO SCHIPA

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Berlin Celebrates Mahler's Sixtieth Birthday

Another Festival Is Given in Memory of the Great Master, Who, Next to Beethoven, Is Honored as No Other is at the Present Time—Busoni's Popularity Knows No Bounds—Claire Dux Greeted by Enthusiastic Audience—Other Artists Also Delight—A Roster of Novelties

Berlin, November 23, 1920.—The music of the past week was completely dominated by two personalities: Mahler, via Furtwängler and Fried; and Busoni, via himself. The coincidence of the two names is significant, for they are the slogan that is written across the banner of musical Young Germany. Not Wagner and Strauss, not Schönberg and Schreker. Bruckner only as precursor of Mahler, the re-discoverer of Idealism, and Busoni, the oracle of the New.

I can see my readers smile. I, myself, am not convinced. But this much is certain: this is the only idealism, I might say the only religion, in modern German music. These young men speak of Mahler as they speak of no other composer save Beethoven—with eyes aglow and hands on their breasts, even when they admit his weaknesses and limitations. They know them, but they do not feel them, as an eminent critic says. Germany is in need of ideals, goodness knows! The adulation of Mahler is an expression of this need.

ANOTHER MAHLER FESTIVAL

Last Monday was the sixtieth anniversary of Mahler's birth. Hence the "Mahler-Feier" arranged by Oskar Fried. It consisted of an impressive performance of the "Song of the Earth," which completely filled the Philharmonic twice, at the concert and at the public rehearsal the day before. Thus nearly five thousand people heard the work and gave the conductor and the soloists an ovation as impressive as the performance itself.

Fried is one of the authentic Mahler apostles, and holds his mission by the laying on of hands. He delivers the message of his master with intensity and conviction, the conviction of a true believer and the intensity of a disciple and a representative of the race. All the oriental melancholy, the cosmic epicureanism, the bitter-sweet atmosphere of a dream-life upon the wane that fill the pages of this score, are, one feels, experienced by the interpreter himself, whose command over the orchestral forces is that of a master. The deeply affecting occasion in Amsterdam, when the work was given on Mahler's death-day, was almost, if not entirely, equalled.

AN AMERICAN CONTRALTO

The soloists were Richard Schubert, the much praised operatic tenor whose reputed virtues were not altogether in evidence, and Mme. Charles Cahier, who also sang the contralto movements at the Mahler Festival under Mengelberg. Her spiritual penetration of the work is complete; her creation of atmosphere, especially the atmosphere of autumnal sadness in the second movement ("The Lonesome One in Autumn") and the long "Farewell" finale, compelling.

If Fried is an authentic interpreter of the oriental Mahler, Wilhelm Furtwängler, tall, blond and Teutonic, is no less so as regards the composer's Aryan side. At the third concert of the Staatskapelle he conducted the "Resurrection" symphony (No. 2), which, with its six movements, chorus and soloists, is almost an oratorio. It speaks for the broad humanity of Mahler that in this essentially Christian conception he is equally convincing as in the orientally fatalistic "Song of the Earth." Its last movement is a great symbolic fresco, bold and powerful in its appeal.

Furtwängler gave the work a big, dramatic reading, and overcame its technical difficulties astonishingly well, considering the limited amount of rehearsal. Mme. Margarethe Ober-Arndt (now a member of the Staatsoper) sang the "Urlicht" with fine emotion and vocal sonority. A word should be said in passing of the dazzling virtuosity of this orchestra, which bore marvellous fruits also in a fascinating composite concerto grosso for two wind choirs and string orchestra by Handel (arranged by Gustav Kogel)—a piece to be recommended to all conductors of first class orchestras. Its effect on the audience was electric.

WHEN BUSONI PLAYS

If the young Germans' reverence for Mahler expresses a need of ideals, their adulation of Busoni represents the

thirst for the new. Mahler is the romance that was and is to be, Busoni the sophistication, the realism, and the intellectuality that is. Busoni the composer understood by few but relished by many (including the intellectual snobs). Busoni the pianist is the guarantor to the doubting Thomases and the demigod of the great mass. Busoni the man explains both and is universally loved. Busoni's popularity here reaches all strata and touches all points. This week it had its first powerful demonstration in years.

A few months ago I heard Busoni play in London, and little Wigmore Hall was hardly two-thirds full. Last week the same Busoni gave two recitals in the largest hall in Berlin, and two weeks before you could not get a seat for love, money and influence combined. The scene at the hall on both nights resembled a political convention rather than a concert. On his appearance—the first since 1914—Busoni was greeted with applause lasting several minutes. At the end he was cheered to the echo till the lights were turned out, and even then there were salvos in the dark.

There is nothing new to say about his playing. There are good pianists, great pianists and—Busoni. His playing is not to be imitated, and deadly to those who try. He is not—like Godowsky—a pianist's pianist (although he fascinates pianists as he does everyone else), but rather a composer's pianist. To fulfill his new task as professor of composition he need only play, for he re-composes (some would say de-composes) everything he lays his hands on.

TWO PROGRAMS

If his example is dangerous, his precept is inspiring. Look at his programs, to begin! He plays two; one—it would seem—for the inner circle and one for the hoi-polloi. The first consists of things nobody plays, and out of the five numbers he himself has a hand in three: the Goldberg variations of Bach, arranged for the modern pianoforte by Busoni; a new toccata, by Busoni; a "Carmen" fantasy, by Busoni—all played in marvellous, hair-raising style. The last he follows up with Liszt's "Don Giovanni" fantasy—a tribute to his master, one thinks. But lo, its colors fade beside the impressionistic titillations of his own. Oh, Ferruccio Mephistopheles Busoni! In the middle of the program he conducts—I beg your pardon, plays—the Weber A flat sonata, making tympani roll in the bass, strings and piccolos dash up and down the treble, while horns and trumpets blow merry fanfares in between. What a conductor he must be!

ALLEGRO FERRUCCIOSO

And here is the other program:

Chopin: Twenty-four preludes.
Beethoven: Sonata for the Hammerklavier.
Liszt: Six Paganini études.

Another hair-raising performance! What he reads into the preludes no Chopin ever imagined. The speed of some of them is such that he must resort to repeats to round out the form. Others are tabloid dramas that rend your heart. In the most innocent allegro passages he discovers a soul—a melody hidden somewhere that even their maker forgot. The immensity of all Beethoven sonatas, as played by him, leaves one limp. And when he plays Liszt one realizes that here after all is his element. A miracle man, not less.

And what is the facet of these, his two programs? The hoi-polloi are delighted by the Goldberg variations, dished up for the musical gourmets; and the Paganini variations, intended for the hoi-polloi, make the gourmets yelp for more.

Busoni has just completed a poem, "Doctor Faust." They say that in it Mephistopheles is called Ferruccio!

THE DAY OF PENANCE

As for the rest of the week, a quasi-religious spell was cast over it by the fact that Wednesday was the Day of Penance—Busstag, in German. In the state of Prussia the Day of Penance is a legal holiday (which may give political cynics a chance for a gibe). At any rate, the greater part of the German public seems to do penance by listening to music, for on this Busstag, for instance, there were ten important concerts in the evening, in Berlin proper alone—not counting what went on in the suburbs. MUSICAL COURIER scouts reported full houses everywhere.

Now a great many concerts constitute an effective form of penance—even flagellation, at times—and religious music in particular. But it must be said that this was not the case with the two concerts we were privileged to attend. One of them was at the Opera, which for the day donned frock coat and ashes, so to speak. The program consisted of Liszt's rarely heard Thirteenth Psalm, for tenor (Alexander Kichner), chorus and orchestra, and Beethoven's ninth symphony, both under the distinguished direction of Dr. von Schillings, whose quiet elegance in conducting reminds one of Toscanini.

UNPENITENT CLAIRE DUX

The performance was worthy throughout, and was enthusiastically applauded by an audience that filled the great opera house from floor to ceiling. Still more vociferous was the applause which greeted Claire Dux, the distinctly unpentitent fugitive from state bondage, who by contraries converted the concert hall into an opera house. What she offered to her tumultuous audience, however, was highest and purest art; bel canto with the accent on the bel, a dulcet soprano in the lusciousness of its prime, singing arias of Mozart ("Zaide"), Giordani and Verdi, and among numerous encores a lovely "Marienlied" of Reger. Then—flowers, adulation, autographs . . .

JOSEPH SCHWARZ SAYS FAREWELL

More bravos and flowers and autographs in the "Marble Hall at the Zoo," where Joseph Schwarz, the lion of the day, shook his black-gray mane to the singing of various arias and songs for which his multitudinous feminine admirers will hereafter have to depend upon a beastly phonograph. For Joseph is off to England, and thence to America, where he will no doubt rank high on the list of matinee idols. In Germany Schwarz is not a matinee idol, be-

cause there are no matinees. But his departure is sure to raise the suicide statistics of the month.

Two artists for whom the crowded report of last week left no space shall be mentioned here before we close. First of all the excellent young cellist Judith Bokor, Hungarian, temperamental and musical, who on a tour of Germany and Austria stopped in Berlin to play a program including an Ariosto sonata of 1660 A. D., the Volkmann concerto in A minor, the Boelmann symphonic variations and pieces by Fauré, Sokolov and the inevitable Popper. She fascinated her audience by her vibrant and remarkably masculine tone, as well as the earnest expressiveness of her delivery.

Alexander Arsenieff, the young Russian pianist who safely escaped from Bolshevika some months ago and has since then wooed Finnish audiences successfully, recently gave his second and third recitals in Berlin. After the first, which we could not attend, some Berlin critics went into ecstasies of admiration, and made us curious. Indeed, we were not disappointed, although the young pianist thus far shows considerably more brilliance than depth. He specializes somewhat in Russian things, especially the compositions of his teacher, Rachmaninoff, whose "Etude tableaux" (seven pieces), with the third Scriabine sonata and the Chopin B minor sonata, made up the first of the two recitals. The other was especially remarkable for a big, rhythmically and tonally incisive interpretation of the Bach-Stradal fantasy and fugue in A minor. Arsenieff is a pianist from whom one may expect big things. Especially refreshing is the unhackneyed nature of his programs.

A ROSTER OF NOVELTIES

Which leads me to say that German programs of late have shown a gratifying progress in that direction. The distinguished English critic who writes that German concert programs confine themselves mainly to the classics should qualify his statement, to say the least. A musical paper which happens to lie on my desk includes among its current notes the following items, which go far toward the disproving what he says:

Reznicek's opera, "Blaubart" and his new F minor symphony was produced in Berlin.

Songs by the Cologne composer, Fritz Fleck, were sung at the Künstlerhaus in Berlin.

Paul Bender gave a song recital with an entirely new program including songs by Schalit, Bodo Wolf, Thiessen, Noren, Matthiessen, Zilcher, Rasch and Courvoisier.

At the first musical evening of the Neue Musikgesellschaft a string quartet by Hermann Scherchen, piano pieces by Franz Osborn (a seventeen year old composer) and a quartet by Bela Bartok played.

The string trio of the Swiss composer, Bertrand Roth, had a very successful performance by member of the Dresden State Orchestra.

Fritz Busch is about to produce Edouard Erdman's symphony in the Stuttgart Subscription Concerts.

Emmi Leissner sang songs by Arnold Mendelssohn, Emil Matthiessen and the Chinese songs of Julius Röntgen in Berlin.

The first chamber concert of the Berlin Tonkünstler-Verein made the public acquainted with three new works; Max Butting's op. 20, Egon Kornauth's violin sonata, op. 9, and a chamber trio by Josef Haas.

Conductor L'Hermet, of the Leipzig Philharmonic Orchestra, did Georg Kiegl's Eichendorff Suite for small orchestra, and Rose König sang new songs for soprano and harp.

Oldenburg heard the premiere of a new work for mixed chorus and soli, a "German Cantata," by Prof. Ferdinand Mann.

The Premyslav Quartet brought out a string quartet with oboe by James Simon in the federal capital.

Rudolf Werner's work for male chorus, "The Oath on Rütli," was performed for the first time by the Neeb male chorus in Frankfurt. At the first trio evening of the Schumann-Hess-Dechertrio, the A minor quintet of Max Bruch, op. 96, No. 1, had its first performance.

A symphony in four movements by Max Burkhardt was given by

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PRIZES for DESERVING ARTISTS

The National Federation of Music Clubs, of which the New York State Federation of Music Clubs is a component part, announces the annual contest for young artists. The contest is open for piano, violin, voice—male and female. The voice contestants must be between the ages of eighteen and thirty years. The piano and violin between twenty and thirty years. Contestants must have been trained in the United States. The State Contest will be held in New York City between March 1st and March 15, 1921. All applications will be made to the State Chairman of Contests (Mrs. Wm.) Sada Cowen, 65 Central Park West, on or before March 1, 1921. The contestants must have the endorsement of three recognized musicians as to their musical attainments. The contestants must present a program chosen from the list prescribed by the National Federation of Music Clubs, of which copies are obtainable upon application to Mrs. Cowen.

The prizes awarded to the National prize winners will be as follows:

1. A cash prize of \$150.00 to each.
2. A concert tour for which each will receive \$50.00 a performance.
3. A joint recital in Aeolian Hall.
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Rudolf Krasselt with the orchestra of the Deutsches Opernhaus in Berlin.

Stefan Askanese, the young pianist, made effective propaganda for a sonata by Karl Rathaus, op. 2, at his recent recital in Berlin. A piano concerto in C major, by August Halm, was given a first performance with the Ulm Philharmonic Orchestra.

At the Potsdam Philharmonic Society, two cello sonatas by Boris Grossmann and Hans Bullerian were given.

I might add several items to this from memory, and as for operas, there are at least three or four new ones during the past two weeks.

If, after reading this, the said English critic will still maintain that "the English composer may rest assured that he has a much better chance of coming to a hearing than his contemporary in Germany," I can only say that the English composer is very well off. But what is lacking in the German programs is the foreign element. Therefore such artists as Arsenieff, and the young Hanoverian pianist Gieseking (who plays Debussy, Ravel, Scott, Marx, etc.) and Stefan Askanese, who besides the Rathaus sonata mentioned above, played Szymanowski's "Masks," should—and will—have special notice in these columns.

CÉSAR SAERCHINGER.

Oratorio Society's Second Great Festival

The Oratorio Society of New York, of which Charles M. Schwab is president, announces the second great festival of music to be given during the entire week of March 28, 1921, at the Manhattan Opera House instead of the armory. This is made possible through the generosity of Mr. Schwab, whose interest in the advancement of music in New York made the festival of 1920 a possibility.

A great many of the acoustical problems of an armory were solved during the festival last spring, but for ideal artistic conditions a smaller auditorium seemed desirable, and the directors, therefore, decided to sacrifice the greater seating capacity of an armory to the higher artistic results to be obtained in the Manhattan Opera House, where the smaller capacity will be more than compensated for under conditions which are more suited to the artistic rendering of choral and orchestral works in which 1,500 singers and musicians will participate. Walter Damrosch, who will again be artistic director and conductor-in-chief of the festival, is now mapping out the various programs to be performed.

Bruce Campbell, Tenor, Scores in Newark

Bruce Campbell, another of the successful artist-pupils from the Klamroth studios, gave his first formal recital in Newark, N. J., at Wallace Hall. To quote from the Newark Evening News of December 8: "Mr. Campbell provided for a good sized audience the enjoyment derived from hearing some of the finer things in song interpreted with intelligence and taste. On no other occasion has Mr. Campbell so fully and potently disclosed his vocal resources and artistic equipment. He set for himself an exacting task, and discharged it so creditably that applause and encores rewarded his exertions. His voice is genuine tenor of good range. Thought, care and regard for just expression of the spirit, as well as the letter of the song, marked his interpretations. In lyrics so widely different in musical style and treatment of sentiment and emotions as are the Italian and the Russian numbers on the program—his voicing of melody and mood showed that he can range widely in feeling and can communicate it with graceful and stirring effect.

Artists for Second Warren Ballad Concert

Ethel Newcomb, pianist; Frances Sonin, songs in costume; Olga Warren, coloratura soprano; Fred Patton, bass, and Francis Moore, at the piano, will be the artists for the Frederic Warren Ballad Concert of January 9 at the Longacre Theater.

Edna Thomas' Success with Two Songs

Edna Thomas, soprano, who is at present making a most successful tour, has found Penn's "Smilin' Through" and Vanderpool's "Values" two of the most popular songs in her repertory. Invariably she has had to repeat them.

Harold Berkley in Recital at Plaza

On the afternoon of January 7, Harold Berkley, assisted at the piano by Marion Kahn Berkley, will be heard in a violin recital at the Hotel Plaza.

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NEW YORK RECITALS ARRANGED

Rubinstein Club Honors Conductor Chapman

The Rubinstein Club, Mrs. William Rogers Chapman, president, held its first evening concert of the season in the ballroom of the Waldorf-Astoria Hotel on Tuesday evening, December 14. It is a known fact that any Rubinstein event attracts a large crowd, but upon this occasion many late comers could not even find seats and were obliged to stand around the sides of the large room. Conductor Chapman had arranged an exceptionally interesting program and, incidentally, it was announced by Mrs. Chapman that this concert would be the one hundredth consecutive one that her husband had conducted for the Rubinstein. With such an announcement it is needless to say that this distinguished musician and genial personality received a rousing reception—one that must have made his heart warm. As a token of the affection with which he is held by the choral, Mary Baker, for the society, presented him with a ring.

Mr. Chapman directed an orchestra of sixty musicians selected from the National Symphony Orchestra and a choral of over 150 voices. The orchestral selections, which were splendidly given under his baton, were: The overture from "Forza del Destino," Verdi; "Russian Fairy Tales," Liadoco, notable for its dash; the overture from Thomas' "Mignon," and followed by the choral's singing of "Knowest Thou the Land," from the same opera; the beautiful "Ballet of the Hours," from "La Gioconda," and Tchaikovsky's march movement, the final number.

It must be said here that the work of the choral was at all times pleasing. The voices are evenly balanced and harmonize effectively. Their work showed training of the best nature, for knowledge of tempos and color was characteristic of the singing. For instance, Kremer's "Hymn of Thanksgiving" was well sung and at once served to impress the large audience. The better known "Cujus Animam" from "Stabat Mater" was rendered with dignity and proper feeling, and Walter Kramer's "The Last Hour" brought out the loveliness of the music as well as the beauty of text. Two lighter selections were the Rimsky-Korsakoff "Nightingale and the Rose" and Cadman's "Memories." Nevin's "Narcissus," arranged by Martel, was a fitting final number for the choral. Three numbers—"Design," "Every Little Nail" and "Neath the Autumn Moon"—by the popular composer, Frederick W. Vanderpool, arranged for chorus, were exceptionally well received.

Laurence Leonard was the only soloist of the evening, and he gave so much satisfaction with his artistry and magnificent voice that there could not have been a single desire for an assisting artist. Mr. Leonard's first number, the prologue from "Pagliacci," was beautifully sung, and served to display a voice of fine quality, wide range and more than the usual amount of power, which he employs with intelligence and the ability that comes only through mastery of the vocal organ. He was obliged to respond to five or six recalls, so enthusiastic was the audience. It seemed that the listeners wanted an encore, but Mr. Leonard did not give them any until after his second contribution. During the second half of the program, Mr. Leonard was heard in three songs to piano accompaniment, furnished sympathetically by Francis Moore, two of them being "A Page Boy's Road Song," Ivor Novello, which aroused much appreciation, and Tirindelli's "Momento." The latter was especially well sung, and so much applause followed that Mr. Leonard was obliged to give two additional songs, Ivor Novello's gem, "Bless You," and Manzuca's "Top of the Mornin'," both of which shared in the favor of the delighted audience. Mr. Leonard made a lasting impression—this the writer is indeed safe in saying.

Following the concert, supper was served in the Rose Room, which was opened for the Rubinstein for the first time in two years so as to accommodate the large crowd, while dancing prevailed until two in the morning in the grand ballroom.

Inge Julieva Busy Singing in New York

On Friday evening, December 10, Inge Julieva, soprano, made a very favorable impression when she sang at a concert, under the auspices of the Lecture Bureau and direction of Ernest L. Crandall, at Public School No. 132, this city. Her selections included: "Sombre Foret," from "William Tell," Rossini, and the "Laughing Song" from Auber's "Manon Lescaut." For her second contribution Mme. Julieva rendered four Swedish songs. She was well received by the audience and shared in the applause of the evening.

On the evening of December 16 the singer gave much the same program at Public School 56, at 228 East Fifty-seventh street. The Evening Globe of the next evening in commenting on the work of Mme. Julieva said: "Inge Julieva, a Norwegian soprano, sang a tremendous program of opera arias and her native songs with ease and sweet purity; especially in the 'Echo Song' did her voice prove its worth." Frederick Bristol, Jr., was at the piano.

On December 23 she had two appearances—in the morning at Public School 55 and in the afternoon at Public School 4. During January and February, Mme. Julieva will fill a goodly number of concert dates.

Mrs. John Tracey Dead

Mrs. John Tracey, mother of Minnie Tracey, the well known singer and teacher who makes her home in Cincinnati, O., was killed December 9, in Washington, D. C., by a street car. In addition to Miss Tracey, she is survived by another daughter, Katherine Spencer Tracey, and by a son, Ernest Clinton Tracey.

As a girl, Mrs. Tracey was considered one of the great beauties of New York society. She was closely related to many of the oldest families, being the granddaughter of Chief Justice Ambrose Spencer, a niece of Lorillard Spencer, a first grandniece of DeWitt Clinton. Her mother, Mary Spencer, married John Le Derna of Albany, N. Y.

Unusual Xmas Programs for Brooklyn Church

Christmas musical programs of unusual worth will be presented at both the morning and evening services of the Church of the Pilgrims, Brooklyn, under the direction of A. Y. Cornell. A string quartet composed of Speroni Guidi, first violin; Rudolph Russland, second violin; G.

Imperator, viola, and Michel Penha, cello, will play at both services, as will also A. Jones, a new and excellent London harpist. Corinne Rider-Kelsey, soprano, will sing at the morning service, when the program contains music of Debussy, Bach, Horatio Parker and Handel. At the evening service Grace Kerns, soprano, and Mary Kent, contralto, assisted by the chorus of solo voices, will sing Gade's "Christmas Eve," for alto solo, eight part chorus, string quartet, and harp accompaniment. Grace Kerns will sing Eric Delamarter's cycle of ancient Christmas carols, "Noel," and the chorus will be heard in several unaccompanied carols arranged by Clarence Dickinson, Gevaert, etc. Instrumental numbers by harp, organ and string quartet will be used as preludes to both services.

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Washington, D. C., December 15, 1920.—Washington has realized a dream and at last a local opera company has proven a success. The city is to be congratulated over her first splendid efforts. On December 13, 15 and 17, at Poli's Theater, the Washington Opera Company of the National Opera Association presented three performances of "Aida." Rarely has there been such lavish praise for a first effort. The local press declared that no performance of opera had ever been given in that city that excelled in beauty of stage pictures, ensemble and the work by local chorus. All this splendid achievement was made possible by a woman, Enrica Clay Dillon, the well known dramatic coach of New York City. Miss Dillon was an artist-pupil of the great Motino, of Milan, the master of not a few of the great celebrities of the operatic and dramatic stage. Miss Dillon probably enjoys the distinction of being the first woman engaged in this country to produce an opera.

Edouard Albion, of Washington, was the general director. Mary Cavan was Aida and Otakar Marak was Radames. These two artists were engaged specially for these performances and were the only talent outside of the local opera association. Miss Cavan gave a very beautiful performance and received very flattering praise for her charming interpretation. Ruth Townsend as Amneris and Charles Trowbridge Tittmann as Ramphis received an ovation. Arnold Volpe was the conductor and came in for his full share of the splendid work accomplished by his orchestra. A more detailed account of these performances will be given in the next issue of the MUSICAL COURIER. R.

Baird and Nicastro in Joint Recital

Martha Baird, pianist, and Oscar Nicastro, cellist, will appear in joint recital in Aeolian Hall, New York, on the evening of Monday, December 27. Among Miss Baird's numbers will be the Chopin scherzo in B minor, four old Dutch songs arranged by Josef Hofmann, and Liapounoff's "The Christmas Festival." The cellist will give the first performance in America of the Paganini-Nicastro "Scherzo Fantastico."

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NUMEROUS RECITALISTS INVADE CHICAGO

Cyril Scott Delights Large Audiences with Interesting Program Mostly of His Own Compositions—Marie Ruemmeli Pleases at Debut—Zimbalist, Warlich and Sollitt Also Give Programs—Studios Unusually Busy—Conservatory and Miscellaneous Notes

Chicago, Ill., December 18, 1920.—If Chicago musicians were conspicuous by their absence at the London String Quartet concert, they came in large numbers to hear Cyril Scott at the Blackstone Theater Sunday afternoon, December 12. Perhaps the article on the London String Quartet appearing recently in these columns, in which the musicians of this community were taken to task for their lack of interest in musical events, bore fruit. In a program made up entirely of his own compositions, Mr. Scott held his listeners' attention, and for many days after he was the subject of much discussion among the Windy City's musical fraternity. While he is not one of the greatest pianists, Mr. Scott makes—more carefully than skillfully—his fingers deliver the message he has set down on paper. Most of his compositions are of musical worth and interest and as such were well received by the listeners on hand. He played a ballad (composed around an old Troubadour song), his popular "Lotus Land," and "Danse Negre," "Bells" (from "Poems"), "In the Forest" (from "Vistas"), "Rainbow Trout," his sonata, "All Through the Night," "Cherry Ripe," "Sea-Marge," "Passacaglia," Pastorals Nos. 2 and 3 and the "Rondeau de Concert." Mr. Scott was brought here by Rachel Busey Kinsolving, who always has an eye toward offering Chicago something new and interesting musically.

MARIE RUEMMELI MAKES CHICAGO DEBUT.

In Marie Ruemmeli, F. Wight Neumann introduced a new and interesting pianist to Chicago patrons of music, when he presented her in a recital at Kimball Hall, Sunday afternoon, December 12. A goodly audience was on hand which bestowed upon Miss Ruemmeli much warm and hearty applause. That Miss Ruemmeli is a pianist with something to offer her listeners was fully demonstrated in her admirable rendition of the last movement of the Beethoven sonata, two Schubert-Liszt numbers—"Soiree de Vienne" and "Hark, Hark, the Lark"—and Chopin's impromptu and scherzo, which were the only numbers heard by this writer. There can be no doubt as to this young woman's pianistic qualifications and everything she presents is well thought out and most artistically given. She produces a big, warm, pleasing tone; she has fleet, agile fingers, splendid technique and her pianissimos are especially delightful. Besides the above numbers, her program contained the Liszt fantasia and fugue on "B-A-C-H," a Beethoven sonata, a prelude in C minor by Gignoux, "Feux Follets" by Isidor Philipp, Massenet and Auber-

Liszt. Miss Ruemmeli hails from St. Louis, of whose musical fraternity she is a great credit.

EFREM ZIMBALIST'S RECITAL.

Evidently the "bargain" series which Wessels & Voegeli are offering Chicago music-lovers this season is taking hold, judging by the capacity house which came to hear Efrem Zimbalist at Orchestra Hall, Sunday afternoon, December 12. Wessels & Voegeli are presenting a series of five Sunday afternoon recitals in Orchestra Hall, given by five well known artists at a price of five dollars for the entire series for any seat in Orchestra Hall—a splendid offer, to be sure. For the purpose of this review Zimbalist was heard in the latter half of his program—the Tschai-kowsky-Auer "Andante Cantabile," Sarasate's "Jotta Navarre" and Bizet-Sarasate's "Carmen Fantasy," in all of which he greatly pleased his listeners, who continually asked for more, even though it was one of Zimbalist's "off days," as some of his selections were not played in that exceptional manner to which he has accustomed us.

SOME MORE ATTENDED LONDON QUARTET CONCERT.

The following letter has been received this week from a Chicago musician, who takes exception to this office's criticism of Chicago musicians for not attending the London String Quartet's concert:

December 10, 1920.

Dear Miss Cox:

I only noticed yesterday your write-up in the MUSICAL COURIER of the London String Quartet concert here, and your comment upon the absence of Chicago musicians at it. Now there was no question but that the musicians in town did not attend in anything like the numbers that they should, but you missed all those that were in the balcony. Mr. Weidig was there in a first row, and also some dozen of the Chicago Symphony men that I know by sight. I noticed Mr. Weidig recognize so many that probably there were more than a dozen. And there were many of the younger semi-professional people also. The vocal people were not represented. I must say, except for Mr. Shirley Gandell and myself, but then Miss Liebberg was singing that afternoon and probably had the vocal fraternity.

I went because of the enthusiastic write-ups of the Quartet's work at Pittsburgh and in New York that were in the MUSICAL COURIER, and of course received more in knowledge of ensemble, beauty of tone and phrasing than I would get in a dozen song recitals.

Anyway I just wanted to let you know that more of the musicians were interested in their work than you thought. How wonderful they were!

Yours cordially,

(Signed) FRANK PARKER.

If Mr. Parker will read again carefully the above-mentioned review he will find that the writer stated that "only six professional musicians were recognized on the main floor." From reports at hand, there were a few more professional musicians in the balcony, but all told Chicago's musical fraternity was not on hand in any such numbers as they should have been for such a remarkable concert.

MUSICIANS' CLUB OF WOMEN PROGRAM.

On the program arranged by Louise Hattstaedt-Winter and Minnie Cedargreen-Jernberg only American interpreters and composers were presented to the Musicians' Club of Women at Recital Hall Monday afternoon, December 13. Helena Stone Torgerson, a good harpist, is even a better composer, as disclosed by the rendition of her suite for harp, cello and flute. With Sara Paine and Elizabeth Olk-Roehlke, the composer gave the number a happy reading and it impressed most favorably as one of the most interesting contributions to the harp, cello and flute ensemble. Marie Sidenius Zendt sang "When Love Is in Her Eyes," by Rosseter Cole; two songs by Harold Hammond—"My Thoughts" and "A Service of Song"—and Herbert Hyde's "As a Bird." Compositions as well as the interpreter were much feted by the critical audience. Mrs. Zendt counts among Chicago's most popular sopranos and that popularity is understandable after hearing her anew. Marion Roberts, a very fine pianist, played Dett's "Juba Dance," Marie Bergersen's "Silhouette," John A. Carpenter's "Polonaise," and the best number in the group, "Fugato Humoresque" by Mana-Zucca. Frederica Gerhardt Downing, possessor of a beautiful voice, marred by a regrettable vibrato and tremolo, gave with good understanding "The Pilgrimage," by Arthur Dunham; Cad-

man's lovely "Spring Song of the Robin Woman," Chadwick's popular "O Let Night Speak of Me," and Jeanne Boyd's "At Morning." Stella Roberts, a young and talented violinist, was heard in A. Walter Kramer's "Eklog"—a rather insignificant contribution to violin literature—Edward Grasse's delightful "Waves at Play," Samuel Gardner's ever enjoyable "From the Canebrake," and two charming compositions of Cecil Burleigh—"By the Fire-side" and "Perpetual Motion." Mabel Sharp Herdlen disclosed her glorious voice in a good song by Alice Brown Stout (a professional student of Felix Borowski), whose "Snowflakes" held its own with the more and more popular "My Mother" by Marx Oberndorfer and Godfrey O'Hara's "There Is No Death." Mrs. Herdlen was applauded warmly, but like the other artists on the program refused to grant an extra.

EDWARD COLLINS A BUSY PIANIST AND TEACHER.

Edward Collins, among the best of Chicago's pianists, is kept constantly busy both with his numerous concert engagements and with his pupils. He gave a most successful recital on November 29 for the Fortnightly Club, of Cairo, Ill., and on December 10, he appeared with Mme. Schumann-Heink in St. Louis. On the Tschai-kowsky program of the Minneapolis Symphony Orchestra, December 26, Mr. Collins will appear as soloist, playing that composer's B flat minor concerto. With his many concert dates and fifty piano lessons a week at the Chicago Musical College, one wonders how this splendid artist finds time for both.

HENRI MORIN TO SPEAK AT THE CERCLE.

Henri Morin, the distinguished French conductor of the Chicago Opera Association, is to read a paper next week before the club, "Le Cercle," on "The Modern French Music." No doubt, Mr. Morin will find as a lecturer the same success that has been his since the beginning of the opera season, as he knows his subject and is a learned student. Two of his teachers are renowned in the musical world—Vincent D'Indy and Dr. Hugo Riemann. Since coming to Chicago, Mr. Morin has been much feted artistically as well as socially, and with his charming wife has added much to the musical atmosphere of Chicago.

ARIMONDIS ENTERTAIN.

To celebrate their twenty-fourth wedding anniversary, Vittorio Arimondi and his gifted wife, Aurelia, gave a dinner in the English Room of the Congress Hotel last Sunday, December 12. Among the guests were the Roumanian consul; Mme. Raissa and her husband, Giacomo Rimini; Titto Ruffo and his friend, Paul Longone; Mr. and Mrs. Maurice Rosenfeld; Francesco Daddi; Mr. Franco, editor of L'Italia; Muriel McCormick, daughter of Harold McCormick and a pupil of the Arimondis; Olga Mann and her brother; Pearl Lloyd; Alice Zeppilli and her husband, Mr. Alberghini; the representative of the MUSICAL COURIER and Mrs. Rene Devries; Ettore Ruffo, and several others whose names have slipped the memory of the writer and who were as hearty in their wishes to the happy couple as those whose names appear above.

MANAGER EVANS A VISITOR.

Just as the writer was grinding out the last batch of copy, Mr. Evans of the firm of Evans and Salter, managers of Galli-Curci, paid us a visit and related what a busy concert season the great diva has had so far and has yet ahead of her.

A JOINT RECITAL AT KIMBALL HALL.

As Reinhold Warlich was unable to take part in the joint recital with Edna Richolson Sollitt at Kimball Hall last Tuesday evening, December 14, Eloise Baylor, soprano, substituted. Miss Baylor filled the vacancy very well and charmed by the beauty of her voice and song. Mrs. Sollitt, who besides managing this series of concerts, is a pianist of no mean ability, as was demonstrated on this occasion. Her interpretations are admirable and a joy to listen to. Both artists shared equally in the success of the evening.

AMERICAN CONSERVATORY NOTES.

Advanced piano pupils and voice pupils of Marie S. Zendt gave the program in the recital on Saturday afternoon, December 18, at Kimball Hall.

Esther Gielo, soprano, artist-pupil of the Conservatory, was heard in recital at the Rogers Park Presbyterian Church, December 14.

Frank Parker, baritone, director of the choir of the Hyde Park Baptist Church, is preparing several ambitious programs of Christmas music. The choir and quartet gave the "Story of Christmas" by Matthews, on December 19.

Henry Sopkin and Marvin Sakanovsky, violinists, artist-pupils of the Conservatory, were heard on Thursday evening of this week. They performed the Mozart D major concerto and the Lalo Spanish symphony respectively. The Girvin Quintet gave a program at Waterloo (Iowa), Tuesday evening, under the management of the Mutual Chautauqua System.

HARRISON M. WILD AND HIS MENDELSSOHN CLUB.

Mendelssohn Club concerts are always a joy to listen to. That this is well known is constantly evidenced by the capacity audiences always on hand when the Mendelssohns sing and the boundless enthusiasm which reigns supreme. Thus it is needless to dwell here upon the excellent qualifications of this admirable organization and its most efficient leader, Harrison M. Wild. Suffice to say that they sang with their customary art and skill a varied and interesting program. As soloist, Paul Althouse won high favor, too, with his exquisite singing of two groups of songs, and the ever popular "La Bohème" aria, "Cue

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Gelida Manina." Not only does Mr. Althouse win favor through the sheer beauty of his lovely lyric tenor and splendid renditions, but his diction—whether French, Italian or English—is a joy to behold, and this coupled with his many other pleasing qualifications make him an artist who easily wins his way into his listeners' hearts. He scored a huge and well deserved success.

WALTER SPRY PUPILS IN CHOPIN PROGRAM.

At the Columbia School of Music Recital Hall, Thursday evening, December 16, a Chopin program was presented by pupils of Walter Spry. A program made up of one composer's output is generally tedious when presented by one interpreter. However, when five talented students, such as those who appeared on this program, are given a chance, such a program is doubly interesting, as each student's interpretation differs somewhat from the others and the intellectuality as well as technical equipment of a pupil has full sway to project themselves. Due to this reason a recital of students is given space in these columns, as generally they are excluded. As has been said so often, pupils need encouragement, and those heard on this occasion need no apology. They have been well taught and reflected credit not only upon themselves but also on their distinguished mentor. Mr. Spry spoke knowingly on the life of Frederic Chopin, telling some very good anecdotes and giving the reason for this Chopin recital, besides making some illuminating remarks regarding the works to be presented. The writer was unable, due to other duties, to listen to every participant. Thus, it would be unfair to single out any one. Suffice to reprint the program, which shows the kind of students that are taking advantage of Walter Spry's teaching: Preludes, op. 28, No. 17, A flat; B minor fantasia; impromptu, op. 66, C sharp minor; Evelyn Martin. Scherzo from sonata, op. 35, B flat minor; impromptu, op. 36, F sharp major; etude, op. 10, No. 4, C sharp minor, Margaret Farr. Berceuse, op. 57, D flat, and valse, op. 34, No. 1, A flat major, Ardis Dailey. Nocturne, op. 62, No. 2, E major, and mazurka, op. 7, No. 1, B flat major, Julia Requa. Nocturne, op. 37, No. 2, G major, and ballade, op. 47, A flat major, Margaret Baker. Polonaise, op. 44, F sharp minor, Margaret Farr.

THEODORE HARRISON PUPILS IN RECITAL.

Kathryn Strong, contralto, and Lucile Buzzo, soprano, students of Theodore Harrison, assisted students of Katharine Howard-Ward at the recital given at the Lyceum Arts Conservatory, Friday evening, December 17. Miss Buzzo sang numbers by Pesse, Ronald and Spross, and Miss Strong rendered Spross, Kramer and Speaks compositions, lending variety to the program and delighting the listeners.

BUSH CONSERVATORY PROGRAM OF CHRISTMAS CAROLS.

The vocal ensemble class of the Bush Conservatory presented a program of Christmas carols Friday evening, December 17, in the Conservatory Recital Hall, with the assistance of artist students of the Conservatory. An interesting program was exceptionally well presented and reflected the excellent work being done along these lines at the Bush Conservatory.

EDWARD JOHNSON AND SYMPHONY'S ALL-BEETHOVEN PROGRAM.

A glorious program, gloriously played, was the program devoted to Beethoven compositions, given this week by the Chicago Symphony Orchestra with Edward Johnson assisting. As has often been written in these columns, Beethoven seems to be Frederick Stock's forte, as he has proven himself on more than one occasion a Beethoven conductor par excellence. This occasion was no exception to the rule and the manner in which the "King Stephen" overture and the fourth and seventh symphonies, besides the accompaniments for Mr. Johnson's numbers, were handled only strengthened this impression. Mr. Johnson's offerings were the recitative, "Jehovah! Hear, Oh, Hear Me," and aria, "Oh, My Heart Is Sore Within Me" from the "Mount of Olives," and "Adelaide," which were sung with that magnificent art, purity of tone and dramatic intensity characteristic of this most admirable artist's work. Such beautiful singing as Mr. Johnson delivered on this occasion is a rare treat.

BOOSTING CHICAGO.

Carl D. Kinsey believes in Chicago and Chicago believes in Carl Kinsey. The announcement of the plans for the summer master classes at the Chicago Musical College, which appeared in the MUSICAL COURIER issue, December 16, caused a deep impression in the musical circles of this city, as the College will harbor under its roof at the same time, Leopold Auer, Oscar Saenger, Herbert Witherspoon, Mme. Delia Valeri, Rudolph Ganz, Ernesto Consolo, Richard Hageman, Florence Hinkle, Clarence Eddy, Alexander Raab, Rudolph Reuter, Edward Collins, Glenn Dillard Gunn, Maurice Aronson, Adolf Muhlmann, Edoardo Sacerdote, Rose Lutiger Gannon, Mabel Sharp Herdier, Arthur Dunham, Leon Sametini, Walton Pyre, Hugo Schmit and many others. Mr. Kinsey's success at the school is due in a large measure to his optimism. Pessimism and dyspepsia are found especially in men who have made a failure of life, while Kinsey's joviality and acuteness are always apparent. Times are only bad for those who make them bad, and Mr. Kinsey has that "I Will" spirit of the city in which he has made his home for so many years and which he has boosted musically by bringing to Chicago world renowned artists.

SOME HANNA BUTLER ENGAGEMENTS.

Hanna Butler, the gifted Chicago soprano, is having a busy season. December 12, she appeared as soloist with the Tri-City Orchestra in Davenport, (Ia.); December 13, she gave a recital before the Augustana College at Rock Island and on December 19, she will be soloist at the concert given by the Independent Society at Cohan's Grand, Chicago.

SIBYL SAMMIS MACDERMID STUDIO NOTES.

The Sibyl Sammis Singers' activities for the week are as follows: Winsor Theater, December 12; Chicago Insurance Club, December 14; American Theater, December 16—19.

The MacDermid Mastersingers will fill the following

engagements during the week: Chrystal Ball Room, Sherman Hotel, December 16; Columbia City (Ind.), December 17; Chicago Athletic Club, December 18.

Sibyl Sammis MacDermid will conclude her engagement for the Unitarian Layman's League in Kimball Hall, Sunday, December 19. Mrs. MacDermid was soloist for the series of seven Sunday evenings. Paul Mallory, tenor, gave the studio recital, Thursday afternoon, December 16.

ADDITIONAL AMERICAN CONSERVATORY NOTES.

Two more graduates of the Public School music department of the American Conservatory have taken important positions. Ada Richards, class of 1920, is now teacher of music in the Junior High School, Kansas City, Kansas. Ruth Soultman, class of 1920, has taken a position as Supervisor of Music at Herrin, Ill.

H. C. Taylor, baritone, artist student of the American Conservatory, is now on a tour with the "White Huzzars Company." Mr. Taylor's singing is receiving most favorable comment.

Olive Woodward, violinist, artist-pupil of Adolf Weidig, is now a member of the symphony orchestra of Cleveland (Ohio).

THEODORE HARRISON AND ELIAS DAY STUDENTS BUSY.

A party of students from the Lyceum Arts Conservatory entertained at the Trinity Lutheran Church, Oak Park, a week or so ago. The young ladies who appeared on the program were Harriet Woodworth, soprano, student of Theodore Harrison; Velma Fike, violinist; Flossie Adams, reader, student of Elias Day. Frances Grund played the accompaniments. Mr. Day, who had not intended to appear, yielded to the many requests of the audience and gave two selections in his splendid style.

Kathryn Strong, contralto, student of Theodore Harrison, was the soloist at the First Baptist Church, Benton Harbor, Mich., on Sunday, December 5.

BUSH CONSERVATORY NEWS.

A students' miscellaneous program was given at Bush Conservatory on December 4. The pupils participating were Cornelia Lindeman, Doris Crowley, Katherine Schilling, Alan Irwin, Frances Pope and Marion Laffey.

An interpretation class of the series being given under the direction of Edgar A. Nelson, was presented by the artist and teacher, Herbert Miller, on December 8. Mr. Miller's subject was "The Technic of Interpretation," illustrated by songs by Mr. Miller and Mrs. Carl Kaynor, artist pupil of Mr. Miller.

The Christmas vacation period at Bush Conservatory this year will be from December 24 to January 3. During the holidays the students remaining at the Conservatory dormitories will have a particularly pleasant time, as many festivities are planned for them by Miss Billings, the dean, and Mme. Ohl, house hostess.

Glenn Drake, tenor, artist pupil of Charles W. Clark, of Bush Conservatory, is having success in his professional engagements this season. He recently sang before the

Evanston Women's Club with Harold Triggs, pianist, artist pupil of Mme. Julie Rive-King. He was also engaged to sing at the Lake View Women's Club on November 30, and appeared before the Englewood Women's Club on December 6. He is soloist at the Twelfth Church of Christ, Scientist.

Fyrne Bogle, artist pupil of Edgar A. Nelson, played before the Woodlawn Women's Club, Tuesday, December 7.

CHICAGO MUSICAL COLLEGE NOTES.

Wyoneta Cleveland, a student of Rudolph Reuter, has been engaged for a series of concerts with the Kryl Concert Company. Granville English, student in composition of Felix Borowski, is touring with Myrna Sharlow, of the Chicago Opera Association, and who is singing his "Lullaby" with great success. J. Edward Martin, student of the vocal department, has been appointed soloist at the Ravenswood Presbyterian Church. Mrs. Frances O'Hayer also studying at the College, has been singing for the last two weeks at the Riviera Theater. Lowell Wadmund, vocal student, sang with the Sinai Temple Orchestra, December 1, at Sinai Center. Mr. Wadmund was heard in "It is Enough" from Mendelssohn's "Elijah."

The School of Opera of the Chicago Musical College gave a performance of the first and third acts of Verdi's "La Traviata" Saturday morning in Ziegfeld Theater. The cast was as follows: Violetta, Soliada Rendon; Flora, Olga Leaman; Alfredo, Kennard Barradell; Germont, Weldon F. Whitlock; Baron Douphal, Carroll Kearns; Marquis d'Obigny, Karl Kaynor; Doctor Grenvil, Gaylord Sanford.

Clara Ollen Swoboda, pupil of Maurice Aronson, has been appointed principal instructor of piano at Ashley Hall, Charleston, S. C., and conductor of the Charleston Symphony Orchestra.

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Richard Burgin Gives Two Concertos in Single Week as Soloist with Boston Symphony

New Concertmaster of Orchestra Also Scores Success at Harvard University—Conductor Montoux Selects "Dedication of the House" Overture for Beethoven Week, Especially as This Was the First Number at the First Concert of the Orchestra, October 22, 1881—Frieda Hempel Delights in Recital—Louis Bennett, Hoffmann Quartet, Harvard Glee Club and Albert Spalding Also Heard—People's Symphony Gives All-Beethoven Concert

Boston, Mass., December 19, 1920.—Richard Burgin, the excellent new concertmaster of the Boston Symphony Orchestra, was put to the test last week in three appearances as soloist—the first at Sanders Theater, Harvard University, Thursday evening, and at Symphony Hall the following Friday afternoon and Saturday evening. What made Mr. Burgin's accomplishment particularly noteworthy was not the fact that he appeared as soloist with the orchestra on three successive days, but rather that he played two different concertos at these concerts: Glazounoff's tuneful and interesting concerto in A minor at the Cambridge concert, and the exacting and relatively dull concerto of Brahms at the concerts in Symphony Hall. Mr. Burgin's performance of these works revealed a violinist of attainments, a musician of parts. Endowed with musical intelligence of a high order, Mr. Burgin possesses adequate technical equipment for effective interpretation. Perhaps the most impressive phase of this violinist's playing is the sincerity and self-subordination (rare in one so young) which characterize his work. He received an enthusiastic reception on all three occasions, and was recalled again and again.

Although other orchestras were celebrating the 150th anniversary of Beethoven with programs drawn from the master's compositions, Mr. Montoux noted the event by opening his Boston program with the "Dedication of the House" overture, reminiscent of Handel, for whom Beethoven had high regard, but hardly representative of the greater Beethoven. The selection of this piece, however, had historical interest in that it was the first number at the first concert of the Boston Symphony Orchestra, October 22, 1881—according to Philip Hale, the vigilant statistician.

The orchestral pieces on the Boston program included two novelties: a symphonic poem, "In the Faery Hills," by Arnold Bax, played for the first time in America, and Casella's transcription of Balakireff's fantasia for piano, "Islamey." In his music, Mr. Bax has attempted to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. This symphonic poem is highly imaginative music, successfully evoking and maintaining, from beginning to end, the atmosphere of fairyland, the mysterious world of Irish legend. The effect of tonal imagery is heightened by skilful instrumentation. Moreover, Mr. Bax, although a modern, is not ashamed of melody. All in all, this composition is a welcome addition to orchestral literature, and it is to be hoped that we will soon have the pleasure of hearing it again. Casella's interesting treatment of the tumultuous and altogether vivid "Islamey" brought the concert to a brilliant close.

The purely orchestral numbers at the Cambridge concert had already been heard earlier in the season in Boston.

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It also had an excellent cast, for besides Titta Ruffo, who excelled himself, there was Dorothy Francis as Gloasta, who sang with fine appreciation of her role and who looked beautiful as the Queen. —Chicago Daily News, December 14, 1920.

More than merely gentle praise must go to Miss Francis, who looked the part to perfection, sang her difficult role well, and was quite adequate for the extremely hazardous miming required from her when she (the Queen) and the King learn of the fate that has overtaken them. —Journal of Commerce, December 14, 1920.

There were several interesting bits of music, such as Queen Gloasta's (Dorothy Francis) opening aria, sung with brilliant, sweet voice; the duet "Svanirano dall'alma" between Gloasta and Aedipus. —Harold and Eleanor, December 14, 1920.

Miss Dorothy Francis sang Gloasta, the only other role important enough to be singled out for special mention. Here the firm, sure voice-timbre of Miss Francis was displayed to excellent advantage. —Evening American, December 14, 1920.

Dorothy Francis, as Gloasta, his wife—another splendid performance here. —Daily Journal, December 14, 1920.

They were Brahms' introspective and generally impressive fourth symphony, and Strauss' inspired musical tale, "Till Eulenspiegel's Merry Pranks."

FRIEDA HEMPEL STIRS AUDIENCE IN RECITAL.

That Frieda Hempel, lyric and coloratura soprano, is rapidly winning the public which she richly merits in this city of supposedly fastidious music-lovers, was amply demonstrated by the size and enthusiasm of the audience which gathered to hear her last Sunday afternoon, December 12, in Symphony Hall, assisted by Coenraad Bos, the thrice admirable accompanist, and August Rodeman, flutist. Mme. Hempel was heard in a program which gave her full opportunity for a display of her talents. In detail it was as follows: Arioso from "Cantata Con Stromenti" (with organ accompaniment), Handel; "The Shepherd on the Rock" (with flute accompaniment), "Gretchen am Spinnrade" and "An die Laute," Schubert; "Du bist wie eine Blume" and "Fruehlingsnacht," Schumann; aria of Constanze from "Il Ratto Del Seraglio," Mozart; "In the Harem," Bantock; "The Night Wind," Farley; "Iris," Ware; "O'er the Indian Cradle" (from the Yankton Sioux), and "Indian Spring Bird," Lieurance; folk songs: American, "The Promised Land" (arranged by Francis Moore); Dutch, "Over the Meadows" (arranged by C. Van Rennes); French, "Petite Jeanneton," German, "Virgin's Lullaby" (arranged by Max Reger); Swedish, "The Herdsman's Song" ("Echo Song").

The rich, smooth tones of Mme. Hempel's beautiful soprano voice, together with her vocal skill and musical intelligence contributed to make this recital one of the musical events of the season. A tendency to over-act occasionally may no doubt be attributed to this singer's long experience in the opera house. Although the pieces from Handel, Mozart, Schumann and Schubert were perhaps the most pleasurable incidents of the recital, Mme. Hempel was no less interesting and effective in Bantock's colorful and dramatic "In the Harem," Farley's cleverly written music to Eugene Field's verse; the charming little French folk song, "Petite Jeanneton," and in the familiar "Echo Song." The singer was warmly applauded and added to her interesting list of songs. It goes without saying that the success of this recital was due, in no small way, to the altogether excellent accompaniments provided by Mr. Bos.

LOUIS BENNETT HEARD IN RECITAL.

Louis Bennett, baritone, gave a recital, Thursday afternoon, December 16, in Jordan Hall. Accompanied by Alice Waite Bennett, pianist, Mr. Bennett was heard in the following program: "Recitatif et Air D'Oedipe a Colone," Sacchini; "E Pur Io," Amadori; "Per Non Penar," Astorga; "My Abode," Schubert; "I'll Not Complain," Schumann; "The Asra," Rubinstein; "A Swan," Grieg; "Allah," Kramer; "Restlessly my Heart is Beating," Taneieff; "Fiore Beauté," Saint-Saens; "A Quoi la Paix des Nuits," Rimsky-Korsakoff; "Nell," Fauré; "Non Credo," Widor; "Le Voyageur," Godard; "I am Thy Harp," Woodman; "The House that Jack Built," and "The Last Leaf," Homer; "The Top o' the Morning," Mana-Zucca; "June," Quilter.

Mr. Bennett possesses a manly baritone voice which he uses, in the main, with agreeable effects. He is clearly musical, and responds, in a measure, to the emotional

content of his songs. The singer's audience was obviously appreciative.

HARVARD GLEE CLUB AND SPALDING GIVE PLEASURE IN CONCERT.

The Harvard Glee Club, Archibald T. Davison, conductor, gave the first of a series of three concerts in Symphony Hall, Wednesday evening, December 15, assisted by Albert Spalding, the American violinist. The Glee Club, which is admittedly one of the very finest men's choruses in the country, gave a fresh demonstration of its extraordinary musical abilities in the following choruses: "Grant us to do with Zeal," Bach; "Lo, how a Rose," Praetorius; "Plorate Fili Israel," Carissimi; "Miserere, Allegro," "Dream World," Duparc; "Gypsy Life" (violin obligato by Mr. Spalding), Schumann; "At Sea," Buck; "Hunter's Farewell," Mendelssohn; "Now Is the Time of Maying," Morley; "Hallelujah, Amen," Handel. The outstanding fault with this program was the quite unpardonable arrangement labelled "Dream World" of Duparc's exquisite "L'Invitation au Voyage." Otherwise the list of pieces was well-varied and served as adequate test of the powers of this fine choir. Perhaps the most praiseworthy comment would be to state that the singing reflected the sterling musicianship of its remarkable leader.

Mr. Spalding exhibited his fine talents, both as violinist and as composer, in these pieces: sonata in D, Corelli; "Etchings," theme and improvisations, Spalding; "Eclog," Kramer; waltz, Brahms-Hochstein; fantasy from "Carmen," Sarasate. Mr. Spalding's part in the evening's entertainment, although a trifle long, was nevertheless highly enjoyable, particularly his spirited performance of Sarasate's wholly agreeable show-piece. The audience was very enthusiastic, and both the Glee Club and Mr. Spalding were called on for extra numbers.

PEOPLE'S SYMPHONY GIVES ALL-BEETHOVEN CONCERT.

The People's Symphony Orchestra, first organized a few months ago and now become quite an institution with a considerable following, devoted its sixth concert, Sunday afternoon, December 12, at Convention Hall, to Beethoven. The new orchestra celebrated the 150th anniversary of the master-composer's birth with the following all-Beethoven program: overture to "Egmont," "Emperor" concerto for piano with orchestra; allegretto from the eighth symphony; romance in G major (all violins), and the "Turkish March" from the "Ruins of Athens." Emil Mollenhauer conducted and Carl Faeltgen, who had not been heard in public for many years, played the piano part in the concerto.

A statement given to the press by the management of the New Orchestra reads:

The People's Symphony Orchestra is enabled to carry out such ideas because of the fact that Mr. George Stewart of the Boston Festival Orchestra has placed his excellent library of the best music for symphony orchestras at the disposal of the People's Symphony Orchestra. Mr. Stewart has been collecting his library through many years, and offers it to the People's Symphony Orchestra out of the kindness of his heart and with the hope that the public will respond generously to the appeal of the People's Symphony Orchestra for the fund necessary to carry on their great work. The public must realize that there are no great salaries being given to any persons, and all services to this date have been generously given freely. But in order to establish this orchestra upon a permanent basis, to insure to the city of Boston the permanence of this younger institution, the management must have the support, moral and financial, of a great many individuals.

INTERESTING CONCERT PROSPECTS FROM BOSTON MUSICAL ASSOCIATION.

The Boston Musical Association, under the expert guidance of M. Georges Longy, celebrated member of the Boston Symphony Orchestra and director of the Longy School, will open its second season with a concert Wednesday evening, January 19, in Jordan Hall. Four concerts in all will be given this season, the other three taking place on February 16, March 23 and April 27.

Among the works which have been heard little or not at all in Boston, are the following: For string orchestra, fugue, Bach; adagio, Leken; suite, Frank Bridge. For small orchestra: "Le festin de L'Araignee," Albert Roussel; ballet, Gluck; suite, Malapierre. Full orchestra: Esquisses Caucasiennes, Ippolitow-Iwanow; "Impressioni Romana" (Mss.) V. Davico; "Alborada del Gracioso" (Mss.) Ravel; fantasia, Ropartz. Works for chorus and orchestra by Florent Schmitt, Frank and Neymark, will be performed. In the field of chamber music will figure compositions by Turina, Holbrooke, Pizzetti and Granville Bantock. Solos with orchestra or combinations of a few instruments by Paderewski, Cassado, Bordes, Debussy, Rameau, Delage, Cyril Scott, Respighi, Gretcheninoff and Bruneau, will be heard. Among the American compositions to be selected from for performance by the music committee, composed of Messrs. E. B. Hill, Richard Platt, Stuart Mason and Georges Longy, are works by Warren Story Smith, Bennett, Fairchild, Hellman and D. G. Mason.

An important innovation is the decision of the association to invite to appear with it as soloist the winner of the Mason & Hamlin piano prize. Other soloists will be Eva Gautier, mezzo; Heinrich Gebhard, pianist; Socrate Barrozzi, violinist—these having been invited to assist; and from the present membership of the association itself, Christiana Caya, soprano; Sergei Adamsky, tenor; Charlotte Peege, contralto; Stanley Trusselle, baritone; Marion Carley, Susan E. Williams, Elizabeth Seidhoff, Guy Maier, pianists; Carmela Ippolito, violinist; Mildred Ridley, cellist. In addition, as a feature of exceptional interest, the Harvard Glee Club, Dr. Archibald Davison, director, will assist in the performance of Florent Schmitt's "Chant de Guerre" for tenor solo, male chorus and orchestra.

HOFFMAN QUARTET TO GIVE SECOND CONCERT.

The second concert of the reorganized Hoffman Quartet will take place Wednesday evening, January 26, in Jordan (Continued on page 41.)

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SEATTLE SYMPHONY GIVES CHILDREN'S CONCERTS

First Concert Arouses Much Enthusiasm—Risegari Pupils in Recital—Glee Club Gives Concert—Notes

Seattle, Wash., December 1, 1920.—Conductor John Spargur, of the Symphony Orchestra, inaugurated a series of popular concerts for children on Friday afternoon following Thanksgiving. About 3,000 children from the schools of Seattle gathered at Meany Hall, obtaining seats at ten cents each, and the enthusiasm of the audience was commensurate with its size.

Previous to the program which was composed of a delightful collection of lighter numbers, Mr. Spargur gave an interesting talk on the instruments of the orchestra and told what the children should expect to hear in what the orchestra was about to play. One could not help but feel that the effort was a pioneer propaganda for future Symphony audiences that will bear fruit for many years to come.

The second "pop" concert was given the following evening with George Kirchner, solo cellist of the orchestra, as soloist. Mr. Kirchner's performances are always those of a finished artist and on this occasion he was in his usual good form and was received with the greatest mark of appreciation from the large audience. The program which included the "Peer Gynt" suite, the second Hungarian rhapsody of Liszt, the "Valse Triste" of Sibelius and the "Shepherd's Hey" of Grainger could scarcely have been made up of numbers more familiar to the audience and it was no surprise that Meany Hall should have been sold out for the concert.

RISEGARI PUPILS IN RECITAL

Silvio Risegari, who has for many years been a prominent artist and teacher of the piano in Seattle, presented ten of his advanced pupils in an interesting program at the Fine Arts Hall on the evening of November 23. Mr. Risegari is fortunate in being able to imbue his students with

his own fine sense of art in music, and this, added to a fluent technic which he gives to those under his guidance, places his students' recitals on a very high plane. The program included music from all periods, beginning with Bach and ending with Rachmaninoff, and there was sufficient variety in the numbers to hold the continued interest of his large audience.

Those taking part were Louise McDonald, Jean McDonald, Irene Baltrusch, Doris Ferguson, Dorothy Greenberg, Florence Lamkin, Mabel Almqvist, Rita Jader, Mrs. I. Brownfield and E. H. Whiting.

GLEE CLUB CONCERT.

The Glee Club of the University of Washington gave the first concert under the direction of Dean Glen at Meany Hall recently. The entertainment was purely of a college nature and the young men of the organization sang with a zest of enthusiasm that at times became more peppy than musical. On the whole, however, there is very good material in the organization and later in the season it will probably make a better showing in its musical attainments.

NOTES.

Montgomery Lynch, who conducts the Temple Chorus, one of the largest mixed choruses in America, gave a performance of "Elijah" on the evening of November 29. The choruses were exceptionally well done.

The Swedish Male Chorus, under the direction of Rudolph Moeller, with Claude Madden, violinist; Arville Belstad, pianist, and Magnus N. Petersen, tenor, as assisting artists, rendered the first concert of the season on the evening of November 30. This is a chorus which has been together for some years and sings with excellent vocal balance. Mr. Moeller has a very nice conception in rendering

music of this class. The concert was very largely attended and the program enthusiastically received.

Sarah K. Yeagley and Mary Houlahan recently rendered an evening's musical entertainment for the newly made citizens now residing in Seattle. J. H.

OREGON MUSIC TEACHERS

MEET IN CONVENTION

Interesting Program Presented at Fifth Annual Series of Meetings—Officers Elected

Salem, Ore., November 29, 1920.—The Oregon State Music Teachers' Association held its fifth annual convention at Salem, the capital of Oregon, on November 26 and 27. There was a large attendance and excellent talks were given by Hon. J. A. Churchill, superintendent of public instruction for the state of Oregon; Dr. J. J. Landsbury, dean of music, University of Oregon; Herbert Kimbrough, president of Washington Music Teachers' Association and dean of music at Washington State College; Robert B. Walsh, supervisor of music, Franklin High School, Portland, Ore.; William Frederic Gaskins, director Oregon Agricultural College School of Music; Jean Park McCracken; Frederick W. Goodrich, instructor in harmony, University of Oregon; Fay Rudduck; Mrs. Charles Heinline, president Roseburg District O. M. T. A.; Dr. George Rebec, director of extension department, University of Oregon; Right Rev. Walter Taylor Sumner, D.D., bishop of Oregon; Hon. J. P. Kavanaugh, judge of the circuit court of Oregon. The list of events likewise included a piano recital by David Campbell, director of the Ellison White Conservatory of Music, Portland; an analytical recital of the opera, "Boris Godounoff," by Dorothea Nash, assisted by Mrs. Henry W. Metzger, vocalist; a piano and vocal recital by Mr. and Mrs. Paul Petri; an evening concert under the auspices of the Salem district, O. M. T. A., at which the artists were Lena Belle Tartar, Beatrice Shelton, Mary Talmage Headrick, Alice Holman,

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Viola Ash, E. W. Hobson, Irvin A. Wroten, Ruthyn Turney, John R. Sites, Henry Lee, Avery Hicks, George Barrett, Thomas S. Roberts; an organ recital by Frederick W. Goodrich. In connection with the two luncheons, music was furnished for the first by Gustav Dunkelberger, pianist, and Carl Grissen, violinist, of O. A. C. School of Music; and for the second by Vernita Claire Corbett, pianist, and Mrs. Miles Delwin Warren, of the School of Music, McMinnville College. The convention closed with a banquet at the Marion Hotel on Saturday evening, when Hon. George H. Burnett, president of the Salem Apollo Club acted as toastmaster, and the music was furnished by members of the faculty of the University of Oregon college of music.

Officers for the coming year were elected as follows: president, Frederick W. Goodrich, Portland; vice-president, George Hotchkiss Street, Portland; auxiliary presidents, Mrs. Charles Heinline, Roseburg, and Lena Belle Tartar, Salem; corresponding secretary, Jean Park McCracken, Portland; recording secretary, Mrs. Harry McQuade, Portland; treasurer, Daniel H. Wilson, Portland. H. F.

LHEVINNE SCORES IN SAN FRANCISCO

Pianist Presents Program Before Capacity Audience—Symphony Plays Two "First Time" Numbers—Hackett and Vidas Warmly Greeted—Concerts to Crowded Houses—Chamber Music Society Plays Sowerby Trio—Notes

San Francisco, Cal., December 6, 1920.—Joseph Lhevinne, noted Russian pianist, achieved a great popular success in his recital at Scottish Rite Hall, Saturday afternoon, December 4. An audience that filled the hall was greedy for encores and exceedingly generous with its applause, while the unruffled performer, smiling at the outbursts of his auditors, played until it became necessary to darken the hall as a hint to them that the limit of his generosity had been reached.

The Beethoven andante and the Busoni arrangement of Beethoven's "Eccossais" were played with tremendous

power, while the Chopin numbers, especially the polonaises, were given a typically masculine interpretation. His renderings of the Liszt valse impromptu and the Rubinstein nocturne, op. 109, and etude in C major, were amply satisfying.

SYMPHONY PLAYS TWO "FIRST TIME" NUMBERS.

Ernest Chausson's B flat symphony was the principal number on the program of the San Francisco Symphony Orchestra for the first of the fifth pair of this season's concerts at the Curran Theater, Saturday afternoon, December 4. All who heard the interpretation given under the forceful direction of Conductor Alfred Hertz must regret that the talented French composer was not spared to fulfill the promise of a great career, so eloquently expressed.

Of a vastly different character, the other "first time" number, a collaboration of six Russian composers in as many variations in one of their national folk song themes, was really charming. A sweet, simple melody is given almost every conceivable turn in the time of the march, the scherzo, the polonaise, etc., ending only too soon with a spirited composition in the best style of Glazounov.

Last, but not least, Hertz led his talented musicians in the prelude and "Love Death" from Wagner's "Tristan and Isolde." Hertz was recalled again and again at the close of one of the best concerts of the season, to which all contributed nobly.

SAN FRANCISCO GREETES HACKETT AND VIDAS.

Raoul Vidas, the Roumanian violinist, and Charles Hackett, tenor, gave a joint recital in Scottish Rite Hall. The two artists were so delighted with their reception that Frank Healy is trying to cancel an engagement at Omaha, in order that we may be able to hear them again before Christmas.

Vidas began with Corelli's "La Folia," and he had only to play the sarabande-like theme to prove he was a master. The audience was quick to sense the quality of the artist and from the first number to the last the enthusiasm rose steadily.

From the somber passion of the Corelli the young Roumanian turned to the A major concerto of Saint-Saens, in which, as in his other numbers, he had the able assistance of Sol Alberti. Vidas plays like a man for whom, as for Theophile Gautier, "the visible world really exists," but he is a poet, and his fiddle runs the whole emotional gamut.

Charles Hackett challenged comparison with famous names in "Star Vicino" and "O Sleep, Why Dost Thou Leave Me?" and emerged from the ordeal with triumph. The loud Handelian phrases were sung with a mastery of tone and breathing that placed the singer in the category of exceptional artists. Softening the voice in the roudades, he gave those exacting bel canto periods a floral grace. Hackett's enunciation is perfect.

Seneca Pierce was the tenor's accompanist. He did his work admirably.

CONCERTS TO CROWDED HOUSES.

Another overflowing audience at the thirty-seventh Sunday orchestral concert in the California Theater, November 28, testified to the unquestionable popularity of the weekly events. In their progressive policy of supplying excellent music at a nominal cost Managers Eugene H. Roth and J. A. Partington are meeting with a response that their idealistic enterprise merits.

Irene Pavloska, mezzo-soprano, was the soloist, giving a dramatically accented reading of Bemberg's "Chanson Indoue," an interpretation of a la soubrette of Liza Lehmann's "If No One Ever Marries Me," and an extra lyric for good measure. Her voice is of captivating quality, warmly tinted and pellucid throughout its broad range.

Herman Heller conducted his orchestra of fifty in four picturesque numbers. The Sibelius tone poem, "The Swan of Tuonela," showed a decided gain in finesse on the part of the ensemble. The other items were Ippolitoff-Ivanoff's "Procession of the Sardar" and selections from Humperdinck's "Hansel and Gretel" and Rimsky-Korsakoff's "Tsar Saltan."

George Stewart McManus, who generally confines himself modestly to associate work and accompanying, gave a demonstration of his thorough ability as a pianist yesterday morning by playing the Schumann A minor concerto. McManus has a technique that is both solidly forged and trenchantly edged. His passage work is accurate and sharply defined, yet never cold and hard in its brilliance, for his tone has a prevailing warmth and color. His reading was marked by poetic imagination as well as poise.

Of the orchestra program the most satisfactory number in color and shading was the set of selections from Delibes' "Lakme." The other offerings were Chabrier's "Marche

Joyeuse," Lehar's waltz, "Gold and Silver," and the "Husitska" overture of Dvorak.

CHAMBER MUSIC SOCIETY PLAYS SOWERBY TRIO.

At its third concert last evening in the Hotel St. Francis, the Chamber Music Society of San Francisco pursued its friendly policy toward modern music by playing for the first time in the West Leo Sowerby's trio for flute, viola and piano. The young American composer was introduced in the company of Haydn and Dvorak.

Elias Hecht, Nathan Firestone and Gyula Ormay read the work with sympathy and no little skill. The score is technically exacting for all the instruments, particularly for the flute.

The Haydn selection for the evening was the C major quartet, No. 65, which was given a thoroughly enjoyable interpretation by Louis Persinger, Louis Ford, Nathan Firestone and Horace Britt. These players, with Gyula Ormay, closed the program with a spirited reading of Dvorak's quintet, op. 81, for piano and strings.

NOTES.

A Wagner program was given last night by Edwin H. Lemare at his organ recital in the Civic Auditorium. The selections were from five of Wagner's operas. C. R.

Nina Koshetz Heard at Mrs. Astor's

A notable audience gathered at the home of Mrs. Vincent Astor on December 16 for the first of the series of Schola Cantorum subscription musicales. This occasion marked the American debut of Nina Koshetz, one of the greatest of Russian lieder singers and former star of the Imperial Opera at Moscow and Petrograd, under the old régime. Few artists who come to this country have their first hearing under such favorable auspices. The picture gallery of the Astor home was filled with men and women prominent in the social world with a host of distinguished musicians who had been drawn thither by the importance of the event. The singer, introduced by Kurt Schindler, the director of the Schola Cantorum, gave a program of Russian song lyrics that included novelties by Glinka, Varlaamoff, Skryabin, Rachmaninoff, Gretchaninoff and Medtner. These songs proved of unusual effect and interest. Many of them were heard for the first time in America, and all were more than enthusiastically received.

Among the selections offered was "Vocalise," by Rachmaninoff. In this number Mme. Koshetz fairly thrilled her hearers. Written in 1915, two years before Rachmaninoff left Russia, this song without words has enjoyed a sensational success in Russia ever since. It has been sung there by Mme. Koshetz at more than two hundred concerts, often to the composer's own accompaniment. The Russian audiences, wishing to see in the wails and throbs of this melody more than the simple title implies, and feeling that under the tearful stress of the war-years it gained a peculiar significance, have long since surnamed the song: "The Cry of the Russian Soul."

Nina Koshetz disclosed a dramatic soprano voice of remarkable timbre, range and color, with a fine interpretative power that enables her to express every emotion from the tragic to the humorous—from Glinka's melancholy "Autumn Night" to Gretchaninoff's comical nursery rhyme song "Ai Doo Doo," that was sung for the first time in America.

If this appearance be any augury of her success in America, and surely it was because of the distinguished audience present that so applauded her art, then Mme. Koshetz bids fair to be a musical sensation of the season.

Nina Koshetz is to make her formal New York debut at Carnegie Hall on Wednesday evening, January 12, as soloist with the Schola Cantorum in a program of all Russian music. Mme. Koshetz will interpret songs by Rachmaninoff, Metner, Tchaikowsky and Moussorgsky, many of which are dedicated to her by their composers and will be heard for the first time in America. Among these will be Rachmaninoff's "Vocalise," the unusual song without words that has been named "The Cry of the Russian Soul," and which Mme. Koshetz interprets with such thrilling effect. E.

Sterner Pupils Give Varied Concert

Voice, piano, violin and flute were all represented on the program presented by students at the New York School of Music and Arts, Ralfe Leech Sterner, president, on December 16, in the handsome school building, corner of West Eighty-seventh street and Riverside drive, New York. As usual, a program of much variety was heard by the very interested audience. Miss Stavrovsky started with an Italian aria which showed her gorgeous tones, and especially the high B flat, to advantage. Miss Ascensio played a polonaise in D flat on the piano with nice touch, and Marguerite Hitch followed with the "One Fine Day" aria, her youthful voice sounding most appealing. Captain Mershon's deep and genuine bass voice of unusual quality was heard in resounding F's and an E below the bass clef. Avis L. McClean came next, playing pieces by Bach-Tours, Pugno and Godard with brilliant and at times very feeling touch. Anna Novick sang "Vissi d'Arte" showing temperamental endowment, and this was followed by a novelty, a flute solo played by Manuel Negron, in which the young player showed fine talent. Sophie Russell's youthful vivacity and expressive way of singing is always admired; she was heard in "Roberto" (Meyerbeer) and a brilliant waltz song. Edna V. Horton performed a Bach gavotte and "March of the Norsemans" (Torjussen) on the piano with repose and good taste, and Miss Bullock sang Chadwick's "Allah" especially well. Mary Calabrese plays the piano with clean cut and brilliant technic, displaying this in Liszt's twelfth rhapsodie, and Rocco Carcione's Italian fervor and opera style caused the usual comment, especially after "Ridi, Pagliacci." E. Willis Pritchard gave a modern piano piece excellently, winning applause, and Helen Wolvertson was the busy and efficient accompanist of the evening.

Amato Scores in Tacoma

Tacoma, Wash., November 27, 1920.—Pasquale Amato, baritone, gave a delightful recital at the Tacoma Theater, on Thursday evening, November 18, assisted by Kitty Beale, soprano, and Willy Tyroler at the piano. Mr. Amato presented a program which quite naturally was made up largely of operatic numbers and also included songs in French and Italian and a duet with Miss Beale. Miss Beale also charmed in her solo numbers.



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CHICAGO OPERA

(Continued from page 23.)

"Linda," which is by far the least interesting of Donizetti's operas, should be retired and let sleep forever as it has nothing to recommend it to operagoers even when a great artist such as Galli-Curci appears in the title role. The great diva, in glorious voice, sang the music with that golden voice of hers and that coquettishness so lovable and so admired. She scored another triumph, and justly so. How is it that with such an interpreter American composers of note are not busily engaged writing an opera that would suit both the demand of the public and that of this artist, as with her in the title role a success is assured? Old operas are tedious and tiresome; none more than this one. Vittorio Trevisan made a hit as the Marquis, in which part he had ample opportunity to display his admirable artistry. He caught the fancy of the public which applauded him whenever an opportunity presented itself and wondered why he did not appear at every call at the close of the second act, as many of the plaudits were for him. Giacomo Rimini, who had the heavy task of singing Antonio after Riccardo Stracciari and this with only one rehearsal, did himself proud by the manner in which he sang and acted the trying part. There is a vast difference between Falstaff which he sang the previous night, and Antonio, but he was as tragic and dramatic on this occasion as he was debonair the previous evening. His success was complete. Pierotto, which two years ago was admirably sung by Carolina Lazzari, had a poor interpreter in Carmen Pascova. She made a beautiful looking boy and acted with discretion, but vocally the part does not suit her. Miss Pascova has been called upon to sing so many roles this season, appearing nearly every night, that she may well be excused on the ground that she is overworked, as with rehearsals in the morning, noon and night, no voice can endure, but the work of this reviewer is to tell what he hears notwithstanding conditions. Forrest Lamont sang part of his aria beautifully, but toward its conclusion unfortunately forgot his lines or the music, or maybe both, and the results were not those expected. This was regrettable as he was in splendid voice; but accidents will happen even to the most reliable artist.

Speaking of accidents, several took place during the performance, two only mentioned to prove the above point. Mme. Galli-Curci's dress became entangled with an armchair and she had difficulty in extricating herself. Then the tongs placed by the fireside fell during a pianissimo passage, thus adding a discordant note that disturbed somewhat the somnolent audience and awoke it from its lethargy.

The other roles were satisfactorily handled and Pietro Cimini did his best to rejuvenate the score, which, though well handled by the conductor, remained buried under the cobwebs, from which it was disturbed for a single evening.

"LAKME," DECEMBER 18, (MATINEE).

Delibes' "Lakme," which was not given in several years, was revived with an excellent cast and packed the Auditorium from pit to dome. Galli-Curci reappeared in the title role, in which she has made big progress in the interim that has elapsed since her last presentation of the daughter of the Brahmin. Her French diction is today that of a French woman, while before it had the savor of an Italian and the music is even more to her liking than it was then. There is, to be sure, little opportunity outside of the "Bell Song" for the soprano, yet Mme. Galli-Curci made a great deal of the role, both vocally and histrionically. Her new gowns were most appropriate and made her attractive to the eye. Tito Schipa, an ideal tenor of opera comique, was delightful as Gerald. He sang with great suavity all of the solos and in the various duets with Mme. Galli-Curci his voice blended agreeably with that of the soprano. He, too, has learned how to enunciate the French text and his accent is exceptionally good. He sang ravishingly from beginning to end, using his mezzo voice now and then, thus coloring his tones and relieving the monotony of the music. Youth, vim and vigor made him an attractive officer of the British army. Desire Deffre was a capable Frederick and Georges Baklanoff a well voiced Nilakanta. Mr. Baklanoff, always a pillar of strength in any opera in which he is cast, made a great deal of the Brahmin priest and by his action gave movement to the performance. Elsa Diemar was the Mallika, Jose Mojica the Hadji, and the Governor's daughters were portrayed by Margery Maxwell and Philene Falco, both as regal to the eye as to the ear. Carmen Pascova, the busiest member of the company, appeared in another part, that of Mrs. Benson, which she made less funny than is usually the case, but then Miss Pascova is young, while heretofore the same role had been entrusted to older women. The incidental dances by Serge Oukrainsky assisted by Miss Dagmara and the corps de ballet were original and well deserving the applause received.

A special mention must be made of the manner in which Henri Morin read the score, bringing out all the melodies and beauties in it, besides giving excellent support to the cast. Morin is without doubt the most advanced French conductor that has raised the baton over the destinies of French opera at the Auditorium in the last decade. He and his orchestra added to the enjoyment of the afternoon. This review would not be complete without words of praise for Romeo Francioli, the stage manager, as the various scenes as represented were picturesque as well as realistic. Another excellent performance to be written in golden letters in the history of the Opera Association and its new management.

"RIGOLETTO," DECEMBER 18 (EVENING).

The management this season follows the policy adopted toward the end of last season—that of presenting star casts at the popular priced Saturday evening performances. That the idea is a good one has been demonstrated since the beginning of the season, not only through the size of the audiences, but also through the enjoyment derived from those performances by the student body which takes advantage of the tariff to hear weekly the best opera at half price. Galeffi appeared in the title role, in which he won again the success scored the previous season. In glorious voice, he delighted his most sanguine admirers who manifested loudly their adherence to his conception of the part, of which he makes a sympathetic and well conceived figure. Florence Macbeth was the Gilda—a role

in which she has appeared so often as to necessitate only the comment that she was in glorious form and met with her customary success. Joseph Hislop, who grows in popularity, distinguished himself as the Duke. The balance of the cast was adequate and in order to make the performance even more brilliant Marinuzzi was at the conductor's desk.

No "ZAZA."

"Zaza" was the bill for next Tuesday night, but the revival has been postponed. The reason? Wait a while! The cast announced was Mme. Walska (debut), Messrs. Johnson and Ruffo. Next week Rosina Storchio, one of the glories of the lyric stage, sails for America to join the forces of the Chicago Opera Association. The creator of "Madame Butterfly" and many other roles, she counts the one of "Zaza" among her most interesting characters.

RENE DEVRIES.

CARUSO, WELL AGAIN,
WINS NEW LAURELS

Celebrated Tenor Proves to Huge Audience That His Voice Was Not Injured, But Is Better Than Ever—Other Notable Performances—Priboda the Sunday Night Attraction

"FORZA DEL DESTINO," DECEMBER 13.

There was an early and expectant audience at the Metropolitan on Monday evening. Yes, Caruso was to sing, notwithstanding the accident at Brooklyn the previous Saturday evening. He enters when the curtain has been up only about five minutes, and enter he did, to be received with a round of applause which he, artist that he is, waved aside to go on with the scene. Not a trace of any illness or vocal handicap was to be detected. As a matter of fact, Caruso sang better on this evening than he has at any performance this season. There was a special round of applause for him at the curtain after the opening scene, and after his big scene later, recall after recall showed that the audience was telling its favorite how glad it was to see him back safe and sound.

"Forza" at the Metropolitan enlists a marvelous collection of voices, a quartet such as no other company boasts of in a single work. Besides Caruso there were Rosa Ponselle (Lenora), Jeanne Gordon (Preziosilla), and Jose Mardones (Abbot) making his first appearance of the year, having recovered from a long enduring cold. Giuseppe Danise, hardly inferior vocally to the quartet named, made a fine Don Carlos and Thomas Chalmers contributed his comic character sketch of Father Melitone. Papi conducted.

"ZAZA," DECEMBER 15.

Leoncavallo's "Zaza" which was presented on Wednesday evening, December 15, for the third time this season, seems to hold the record of being one of the best drawing cards at the Metropolitan Opera House. The big auditorium was filled to capacity, with many hundred standees in addition.

Geraldine Farrar in the title role again thrilled by her superb acting. Giovanni Martinelli's artistic singing and dramatic powers were revealed as Dufresne, which is undoubtedly one of his best roles; he was vociferously applauded. Giuseppe De Luca also won honors as Cascar. Others in the cast who distinguished themselves were Kathleen Howard, Frances Ingram, Minnie Egner, Cecil Arden, Millo Picco, Angelo Bada, Paolo Ananian, Pompilio Malatesta, Mario Laurenti, Louis D'Angelo, Giordano Paltrinieri, Ada Quintina, Pietro Audisio, Phillis White and Veni Warwick.

The orchestra was in excellent form and under absolute control of Roberto Moranzoni who conducted with authority.

"SAMSON AND DELILAH," DECEMBER 16.

Delilah Matzenauer first welcomed and then betrayed Samson Caruso on Thursday evening as she had done many, many times before on the Metropolitan stage. Matzenauer is the ideal picture of Delilah and one is willing to wager that she sings one hundred per cent better than the biblical lady ever did. It is one of the best portraits in her fine gallery. Caruso was far from being at his best vocally. Tricks were more plentiful than straight singing. Whitehill made a dignified figure as the high priest, singing and acting up to the high standard he long ago set himself. Albert Wolff is an operatic conductor of the first rank. No wonder the Paris Opera-Comique wants to take him permanently away from the Metropolitan by offering him the post of chief conductor.

DOUBLE BILL, DECEMBER 17.

Donizetti's masterpiece, "Lucia di Lammermoor," was given its first performance of the season on Friday evening, December 17. This opera previously had been scheduled for one of the Saturday "popular" performances, but for some reason or other the bill was changed. In order not to make another postponement necessary, Mabel Garrison, although suffering from a cold, consented to sing the part of Lucia, and, under the circumstances, acquitted herself remarkably well vocally. She looked lovely, did a fine piece of acting, and her singing in the famous sextet was splendid.

The new Italian tenor, Beniamino Gigli, essayed the role of Edgardo, and this gave him further opportunity to demonstrate his powers histrionically. His voice is one of exceptionally beautiful quality and he sings with much expression. Giuseppe de Luca, as Lord Ashton; Jose Mar-

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done, as Raimondo, and Minnie Egner, as Elisa, were equal to the respective roles assigned them.

Another performance of Riccardo Pick-Mangiagalli's "Il Carillon Magico" was given at the conclusion of "Lucia." Papi conducted both performances.

"AIDA," DECEMBER 18 (MATINEE).

Despite the approaching holidays, an audience of enormous size attended the performance of "Aida," Saturday afternoon, December 18, Emmy Destinn, again appearing as the heroine, had occasion to repeat her triumph as Aida. Mme. Matzenauer, whose ever fascinating portrayal of Amneris is well known to Metropolitan opera goers, again captivated her hearers by her consummate art, Martinelli, who was in excellent voice, outvalued his previous performances as Radames. Martino was commanding as Ramfis, and Giuseppe Danise made an acceptable Amonasro.

The weak spot of the opera was William Gustafson in whose care the role of the King was entrusted. Chorus and orchestra did unusually well under the able direction of Roberto Moranzoni. The incidental dances won appreciation.

"TOSCA," DECEMBER 18 (EVENING).

It would be hard to find something new to say about the "Tosca" performance on Saturday evening. Farrar and Scotti were two thirds of the triangle, as they have been for so many years, and the other third was Mario Chamlee, who, though new to the company this year, has already proven how well he can sing Cavaradossi. Moranzoni conducted.

SUNDAY NIGHT CONCERT.

The fifth Sunday night concert had Vasa Priboda for guest soloist. The young Czecho-Slovak violinist played the Tchaikowsky concerto, confirming and strengthening the excellent impression which he had made in his two appearances in recital here. Technic is hardly worth mentioning in these days—everybody must have it—but his technic operates in the service of a musical mind. Handicapped by an accompaniment that was a bit rough and loud at times, he gave a thoroughly satisfactory performance of the over-long work. It was, however, in the later group of solos that he had better opportunity to show of what he is made. He played the familiar Bach air, rich and full in tone without being "soapy," as so many violinists are on the G string, and did technical wonders with a Paganini sonata and the "I Palpiti." The audience was deliciously enthusiastic over these offerings and insisted upon encore after encore.

Three of the best Metropolitan voices were the home soloists—Mabel Garrison, showing little trace of the cold from which she has been suffering for some time; Jeanne Gordon, whose beautiful voice had an opportunity to show what it could do in the difficulties of "Ah, mon fils" from "Le Prophete," and Mario Chamlee, the young American tenor who has made good so rapidly. Giuseppe Bambo-schek conducted.

BOSTON

(Continued from page 38)

Hall. Mr. Jacques Hoffman, the first violinist and founder of the quartet, was formerly of the Vienna Philharmonic and Opera orchestras and has been very favorably known as a player of chamber music, and as a violin soloist with the Boston Symphony Orchestra. His son, Ernst Hoffman, second violinist, has also joined the Symphony Orchestra this year as first violinist, having previously graduated from Harvard, where he led the Pierian Sodality. The viola is played by Louis Artieres of the first viola desk of the Symphony Orchestra. The cellist, Carl Barth, also of the Boston Symphony Orchestra, is an original member of the quartet and a musician of tried experience.

The opening concert of the quartet a few weeks ago included Beethoven's quartet in C minor, Leclair's sonata for violin and viola with piano, Dohnanyi's quartet in D flat major and Haydn's quartet in G major. It was an auspicious beginning—successful in every way. The quartet is under the management of the Boston Concert Bureau.

J. C.

Harold Morris' First New York Recital

Harold Morris, the composer-pianist, will give his first recital of the season at Aeolian Hall on Wednesday afternoon, January 12.

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ACROSS THE COUNTRY

Albany, N. Y., November 27, 1920.—Sergei Rachmaninoff gave an artistic recital in the State Armory under the local management of Ben Franklin. The event was attended by hundreds from all parts of northern and eastern New York, among them many teachers and students. The program included the Mozart sonata, No. 9, five Mendelssohn songs, a Chopin group exquisitely played, a Liszt work, and several of his own compositions.

The Marine Band presented a well attended and attractive concert in the State Armory under the direction of the local posts, American Legion. There were several solo numbers, Captain William H. Santelmann conducting in an able manner.

The Monday Musical Club has a busy season with several varied and pleasing programs. The club has a fine chorus and is also providing special programs for the public schools.

Mrs. Oscar B. Vunck, contralto, and Mrs. Peter Schmidt, violinist, have been appearing in a successful series of recitals.

Mr. and Mrs. Edgar S. Van Olinda, tenor and pianist, and Mrs. Peter Schmidt, violinist, have also been appearing in concert.

Mrs. J. Malcolm Angus, soprano, who has been singing at the First Lutheran Church, has been engaged as soloist of the Madison Avenue Presbyterian Church.

Florence Jubb directed a fine organ and voice program in the Madison Avenue Church, excerpts being given from Mendelssohn's oratorio "Elijah" and from the same composer's sixth organ sonata.

Piano pupils of Grace Klugman Swartz were heard in recital recently.

Members of the B Club were entertained recently at the home of Mrs. E. H. Van Wormer, Gardenside, Slingerlands.

T. Frederick H. Candlyn has written the music for a cantata, the words of which are by Prof. Harold W. Thompson, of this city. Mr. Candlyn is organist of St. Paul's and dean of the local chapter of the Guild of American Organists.

Elsie Vosburgh Whitman, soprano, and Mrs. B. R. Rickards, contralto, have been engaged as soloists of the Memorial Baptist Church of which Russell Carter is organist and director.

Katherine O'Reilly, who has passed some time in New York, has returned to town.

A musicale will be given at the executive mansion, under the direction of the music department of the Woman's Club of Albany, Governor and Mrs. Alfred E. Smith having offered the hospitality of the music room and adjoining rooms.

Esther D. Keneston will resume her duties as organist and music director of Grace Episcopal Church on January 1.

Asheville, N. C., November 27, 1920.—To-day marked the closing session of the annual meeting of the North Carolina Music Teachers' Association which convened here last Wednesday. The convention of 1920 surpassed all previous records in attendance, amount of business transacted, and excellence of programs. Mrs. Crosby Adams, of the Montreat School of Music, presided over the meetings. New officers elected for the year were: president, Mrs. W. J. Farrell, Meredith College, Raleigh; vice-president, C. G. Vardell, Flora McDonald College, Red Springs; secretary, E. M. Betts, Elon College, Elon. Addresses were made by Martha Dowd, of Fassifern School, Hendersonville; H. A. Shirley, of Salem College, Winston-Salem, and H. H. Belamann, of Chichora College, Columbia, S. C. Members of the association were entertained with a concert by the Aeolian Choir of Asheville, Crosby Adams, director, and were also guests at an organ recital by Maurice Longhurst at Grove Park Inn.

Augusta, Ga., November 26, 1920.—A representative audience witnessed one of the most beautiful exhibitions of musical interpretations ever presented in this city on Wednesday evening when Lada danced. Lada, with her flawless art, her magnetic personality, and her alluring youthfulness, gave a program which embraced a variety of numbers that ran the full gamut of human emotion; in them all she was fascinatingly perfect. The dancer was assisted by the Pawling Trio, and Mabel Corlew, soprano. The instrumentalists as well as the singer more than fulfilled every expectation aroused by the very laudatory advance notices which had been received by the audience. An interesting feature of the evening to Augusta society was the debut of Sue Brittingham of this city, who displayed promising talent in her dancing of Idilio by Lack. Lada's appearance was under the management of B. H. Nixon.

Birmingham, Ala., December 7, 1920.—Before one of the most brilliant audiences which has ever gathered in Birmingham, Mary Garden appeared here on December 6, under the auspices of the "All Star Concerts." When she made her premier bow in the aria from "Gismonda" she immediately won the hearts of the vast audience. The assisting artists were Gutia Casini, the young Russian cellist, and Isaac Van Grove, pianist, both of whom added dignity and interest to the program.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., December 6, 1920.—Jan Kubelik, violinist, made his first and only Vermont appearance at the University of Vermont gymnasium on November 4, before a large audience. Pierre Augieras accompanied him. Kubelik was very warmly received. The concert was under the local management of A. W. Dow.

Josie Pujol, Cuban violinist, played for the Klifa Club, November 3, with Alice Nash serving as her accompanist.

The Community Choral Union gave Dudley Buck's "The Legend of Don Munio," November 28 and December 5, before large audiences. Florence Wood Russell directed and an orchestra of eight professional musicians assisted.

Bessie Talbot, singer of old French folk songs, appeared under the auspices of the Liques des Patriotes Franco-Americaines, November 29, and the next evening at Barre,

Vt., under the auspices of the Woman's Club. Florence Wood Russell acted as her accompanist at both recitals.

Charlottesville, Va., December 5, 1920.—Arthur Fickenscher of the McIntire School of Fine Arts, University of Virginia, has organized musical matters here in first-class shape. There is a choral club of nearly one hundred members, and a concert is soon to be given. The chamber music concerts given by members of the faculty are drawing such crowds that a larger auditorium will be needed. It is planned to organize an orchestra next season. All matters are now working toward the Centennial next spring, when a new organ is to be dedicated, and an entire week of music will be devoted to this celebration.

Associated with Professor Fickenscher are Herman C. Rakeman and Richard Lorleberg, all music specialists of highest class, so that there is now a department worthy of the sacred traditions of this university.

Chicago, Ill.—(See letter on another page.)

Clarksburg, W. Va., November 10, 1920.—Creation of a state office for the supervision of public school and community music was advocated in a resolution adopted at a meeting of the executive committee of the State Federation of Music Clubs held here. Copies of the resolution were forwarded to members of the state board of education. Under the resolution, the duties of such a supervisor of schools and community music would be to classify and make uniform all work in music in West Virginia public schools to establish a uniform credit system to extend the work in rural schools to exercise absolute supervision over all supervisors of music, and to organize and develop music throughout the state. Members of the committee present at the meeting were Mrs. J. G. Cochran and Mrs. A. G. Lancaster, of Parkersburg; Mrs. J. B. Morgan and Mrs. C. F. Schroeder, of Grafton; Martha Boughner, of Morgantown, and Mrs. Amos Payne and Cora M. Atchison, of Clarksburg.

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, November 28, 1920.—Percy Hemus, the eminent baritone, was heard here at the Athletic Club, November 14, in a song recital. Singing entirely in English the artist offered a program of exceptional artistic merit, in which he proved his excellent interpretive powers. Clear diction and fine expression marked his singing of Rubinstein's "Good Night," and Clayton John's "A Belated Violet." The more robust element of his voice was apparent in the singing of the aria, "When the Flame of Love," from Bizet's "La Jolie Fille de Perth;" also "Danny Deever," and the Scotch ballad "Edward," by Loewe. Sydney Homer's song, "The Pauper's Drive," was impressively sung, and the quiet beauty of Hahn's "L'Heure Exquise," was accentuated by the smooth and velvety style in which the baritone delivered it. Hemus proved himself to be a very conscientious artist in matters of enunciation, placement and interpretation, and the program was heartily applauded. Gladys Craven played excellent accompaniments.

Samuel Richards Gaines, the Columbus composer who won the Chicago Madrigal prize in October, has been named the winner of the New York Schumann's Club's international contest for a woman's chorus composition. Mr. Gaines' prize-winning composition is called, "Fantasy on a Russian Folk Song," and will be published by J. Fischer.

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& Co. of New York. One hundred compositions were entered by composers from all countries and the judges who awarded first place to Mr. Gaines' compositions were: Frank Damrosch, Percy Rector Stephens, Frank La Forge, Deems Taylor, and Sigmund Spaeth.

Columbus composers figured on the matinee program given by the Women's Music Club at the Elk's Hall, November 23. Gladys Petit Bumstead, the soprano, included in her group a song of her own writing, called "Evening Song," with a violin obligato, played by Mabel Dunn Hopkins, singing it in smooth and winning style. "An Eastern Idyl" was the second local composition on the program with Samuel Richards Gaines, its composer, at the piano. It is a cycle for mixed quartet and piano and was splendidly rendered by Corinne Borchers Abram, contralto; Mrs. Samuel Richards Gaines, soprano; Edgar Sprague, tenor; and Ralph McCall, bass. Corinne Borchers Abram sang a delightful contralto group, the best of which was Rogers' "The Time for Making Songs." Goldie Mede, in a group of four violin numbers, demonstrated skillful bowing and a rich tone. Her numbers were received with enthusiasm. The accompanists were Jessie Crane, Marguerite Heer Oman and Marion Wilson Haynie.

November 17, the music group of the University Women's Club held a meeting at the home of Mrs. George F. Arps. The development of polyphonic music was discussed by Mrs. Matthew Hammond. Topics were read by Mrs. Clarence Laylin, Mrs. J. W. Bridges, Mrs. John B. Preston, Mrs. Norton Barrows and Mrs. Raymond C. Osborn. Violin duets were given by Mrs. F. G. Charles and Mrs. Stewart.

Thanksgiving Day a new moving picture theater was opened in Columbus which will have a trio of gifted musicians in the persons of Ferdinand Gardner, cellist; Ila Lorbach, pianist, and Virginia Marucci, violinist. Mr. Gardner will be in charge of the orchestra.

The Saturday Music Club held its annual tryouts, November 20, and the following new members were admitted: Angeline Jerman, pianist; Lucille Ruppersberg, Ruth Holtsberg, Grace Raymond, Marie Field, Helen Miller, Helen Hahn, Edna Shockey, and Harold Wishon, singers.

A program was given Tuesday, November 23, at the Wallace School by pupils of Louise Ackerman and Virgilia Wallace; Velma Carter, Ethel Pfeifer, Margaret Dickerson, Naomi Bryan, Nelle Schneider, Josephine Parrett, Clara Wallace, Mrs. Jasper, and Eleanor Rauch. Dorothy Stevens assisted.

Bertha G. Brent, of the Grace Hamilton Morrey School faculty, gave a lecture on the "Origin of Music" before members of the Delta Omicron musical sorority, November 22.

Geraldine Gossage Wacker gave an organ recital at St. John's Evangelical Protestant Church, Sunday, November 28. Her program included: "Sketch," Rogers; "Within a Chinese Garden," Gillette; "A Dream," Bartlett, and a "Concert Overture" by Faulkes.

Emporia, Kan., November 24, 1920.—Harold Henry, the American pianist, appeared at the College of Emporia auditorium in a piano recital on the evening of November 23. This was the second number of the College organ course, an artist course not limited to organ recitals only. Mr. Henry was at his best, fully convincing the audience of his splendid musicianship and pianistic ability. His rendition of the "Keltic" sonata by MacDowell was especially noteworthy. His own composition, "The Dancing Marionette," was repeated. New numbers to the Emporia public were "The Valley of the Belles" by Ravel, and the "Will o' The Wisp" by Palmgren.

The first number of this course was given the Friday previous, November 19, an organ recital by Dean Daniel A. Hirschler, of the School of Music. This was his eleventh recital on the new four-manual and echo organ recently installed in the beautiful Gothic chapel of the College. Other organ recitals given by Mr. Hirschler in Emporia during this month were the inaugural recitals on the new organs in the St. Mark's Lutheran and the First Christian Science churches of this city.

The first number on the Normal School Artist Course took place on November 2, a song recital given by Frances Ingram. She was in splendid voice and sang with excellent musical understanding, making a fine first impression on the good sized audience present. Her program included a good portion of the modern songs, of which Kurtsteiner's "Eros" was one of the best.

The College of Emporia has started a community movement which promises to be of great interest and cultural value to the citizens of this city. It is planned to give a monthly vesper service at the college chapel, this service to be one hour in length, consisting mostly of musical numbers by the Vesper choir and assisting soloists. The large organ makes a fine nucleus for such a service. The first one was given on November 21, and the fact that a thousand people attended shows the interest the community has in this movement. The vesper choir sang several appropriate anthems. The College Glee Clubs sang, and Ethel Rowland, of the voice department, acted as soloist. Several organ numbers were played by Dean Daniel A. Hirschler. The pastor of the First Congregational Church, Dr. J. H. J. Rice, spoke for ten minutes on the subject of Thanksgiving.

Fitchburg, Mass., November 29, 1920.—The new season of the Fitchburg Choral Society has opened more auspiciously than ever before and with a degree of interest and enthusiasm which augurs well for the success of the 1921 music festival, the goal toward which all of the varied season's activities are directed. Special committees are recruiting the male sections and more than 300 voices will participate in the coming festival. The chorus has already taken up the study of the principal choral works, Berlioz's "The Damnation of Faust," Franck's "150th Psalm," and Coleridge-Taylor's "The Departure of Hiawatha." Five of the festival soloists, Paul Althouse, Judson House, Royal Dadmun, Fred Patton, and Arthur Middleton, have already been engaged for the event.

Dorothy Parks, prominent in Fitchburg social circles and a vocal student of much promise, made her musical debut before her many Fitchburg friends at Wallace Hall recently. The audience was large and included not only the many personal friends and admirers of the young artist, but also the discriminating musicians and music lovers of this and other cities. Miss Parks gave many indications during her

varied and admirably given program of having already attained an unusual standard of accomplishment. The audience was frankly pleased and indicated its pleasure throughout the evening. The accompaniments of Marion Sims were a delight and contributed in no small measure to the success of the occasion.

The first of the season's meetings of the music department of the Fitchburg Woman's Club was held on November 17, when a trio of musicians from the Hultman School of Music, at Worcester, presented an excellent program. Those participating were Beatrice Malatesta, soprano; Louis Schalk, baritone, and George W. Wellington, pianist. George R. Wallace was in charge of the program.

Henry R. Austin, organist, and Walter M. Smith, trumpeter, both of Boston, and Mabel C. Anderson, of Worcester, contralto, were the artists at the vesper service at the Leominster Unitarian Church on Sunday evening, November 21. The quartet of vocal soloists at the Fitchburg Unitarian Church gave a fine rendition of Garrett's "Harvest" cantata on the morning of the same day.

President Herbert I. Wallace of the Fitchburg Choral Society has again announced the annual cash prizes to students of the Fitchburg High School for compositions upon musical topics. The subject that the students have been asked to consider and write upon this year is "The part music should have in education."

Betsy Lane Shepherd, soprano; Madeleine MacGuigan, violinist; Igor Sokololi, cellist, and Reinzi Thomas, pianist, appeared in a well attended concert at City Hall on the evening of November 23.

Lawrence, Kans., November 27, 1920.—Tuesday evening, November 9, Olga Steeb, pianist, and Sascha Jacobinoff, violinist, gave the second number of the University Concert Course to an audience which completely filled Robinson Auditorium. Miss Steeb proved herself a player of taste and judgment, as well as a technician par excellence. Her closing group was one of the high lights of the concert. Mr. Jacobinoff, with his alternate fiery and sentimental style of playing in his solo groups, won the interest and applause of the audience. The program was opened with an exceptional performance of the Cesar Franck sonata for violin and piano. The young Artists played this number with particular care and finish and entered wholly into the moods of the various movements.

Rena Lazelle, associate professor of voice in the School of Fine Arts, gave a recital in Fraser Hall, November 3. Miss Lazelle is a lyric soprano with a voice of lovely quality, which she well knows how to use. Her program was an unusual one, consisting largely of unhackneyed numbers. In songs calling for refined taste and a smooth and finished legato, Miss Lazelle was at her best. However, she proved her ability as a coloratura singer by singing the Queen of the Night Air from "The Magic Flute," in the original key, with a good quality of tone. Altogether, Miss Lazelle was forced to sing four encores.

Dorothy Riddle, who graduated from the School of Fine Arts last June, has been engaged as teacher of piano and voice in the high school at Anthony, Kans.

Ray Gafney, who completed the public school music course last June, is supervisor of music at Herington, Kans.

Charles V. Kettering, who graduated from the vocal course last June, is now head of the music department in Marion College, Marion, Ind.

Dean H. L. Butler, of the School of Fine Arts, came to the University in 1915. Since that time, he and his wife, Florence H. Butler, a reader, have given 228 recitals in the state. They have already arranged for twenty-four additional concerts for this season.

Agnes Lapham, a graduate of the School of Fine Arts, who has been one of the prominent piano teachers of Chicago, has given up teaching and will devote all of her time to concert work. Miss Lapham will give a concert at the University January 11.

Thursday evening, November 18, Edna Haseltine, of the Fine Arts vocal faculty, assisted by Adrian Pouliot, a pianist of the junior class in the School of Fine Arts, and Lura Burnan, reader, gave a recital for the University Extension Division at Enterprise, Kansas. The Extension Division is arranging other dates for this combination.

Middlebury, Vt., December 3, 1920.—Guy Maier and Lee Pattison gave a two-piano recital at Middlebury College, December 1, and won a great success with a large audience. This was the second number in the college course, the New York Philharmonic Orchestra having opened the season with a concert on November 1. In January, Reinald Werrenrath is to be the singer and the Flonzaley Quartet will be heard in February.

Mobile, Ala., December 2, 1920.—At the recent annual meeting of the Alabama Federation of Women's Clubs, the legislature of the state was called upon to make an appropriation to cover the salary of a state musical supervisor in the department of education. The resolution was proposed by Mrs. James Hagan, of Mobile, chairman of the committee on music and formerly president of the Federation. A gift scholarship for deserving students of music, to be known as the Kate Hagan scholarship, will be established by the Federation, it was decided by the executive committee.

Cecil Fanning added a host of admirers to his list as the result of his concert here November 18. Several hundred people heard this sterling artist in one of his usual well selected programs. The Fanning concert was regarded in local music circles as one of the treats of the season.

Miami, Fla., November 26, 1920.—Most of the music teachers have returned from vacations and have opened their studios to accommodate the hosts of tourists who are delighted to find Miami a mecca for music lovers.

Leona Dreisbach has located in Southside. Florence Pauly is also welcomed from a Northern tour

(Continued on page 55.)

Sylvia Cushman to Teach in Brookline

About January 1, Sylvia Cushman, of London and New York, will open studios in Brookline, Mass., for the teaching of interpretative singing and dancing. This talented young artist also will be available for concerts.



TITO SCHIPA

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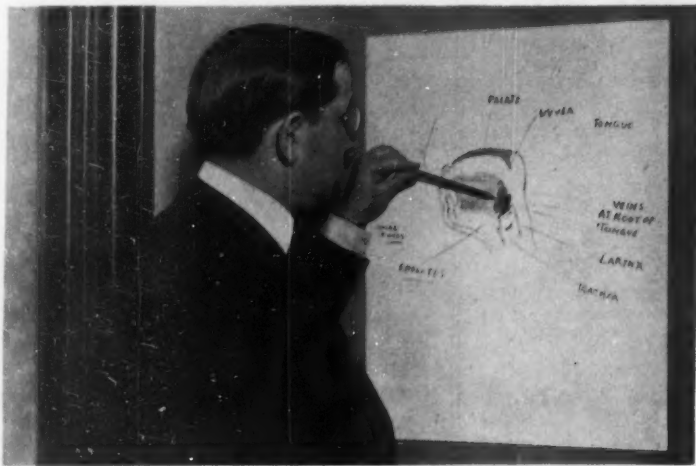
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WHAT HAPPENED TO CARUSO.

X marks the spot where the little vein burst and put Caruso temporarily off the boards on Saturday, December 11. Of course he was singing in Brooklyn for the first time in months, which someone may say partly accounts for it. Anyway, Dr. Phillip Horowitz, his physician (one of them at least), who is pointing out the exact location of the enemy's trenches in the golden throat, said it was not serious, and he was quite right, for Enrico sang again only two evenings later, in the best of health, spirits and vocal condition. (Photo by Underwood & Underwood.)



HELENE KANDERS.

Soprano, who will be soloist with the New York Philharmonic Orchestra on December 29, singing the "Freischütz" aria.



FORTUNE GALLO.

The energetic impresario of the San Carlo Grand Opera Company and manager of Vasa Prikoda, Pavlova, etc. (Photo by R. E. Morningstar.)

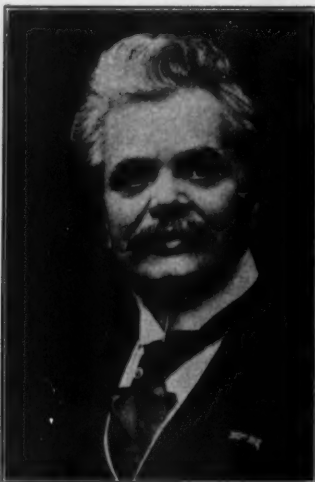
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And this one is having his in being privileged to be photographed with the brilliant young pianist, Ernesto Berumen.



MARY GARDEN EVERYWHERE.

Few prima donnas have had the tremendous advertising that has recently fallen to the lot of this well known singer, whose tour of the present season has included one triumph after another. The above photograph of how she was billed in one city is only one instance of the many methods employed, and it would seem that each city visited by Mary Garden vies with the next in the matter of advertising.



BOZA OUMIROFF.

The Czech-Slovak baritone, who has recently given two successful song recitals at Aeolian Hall, New York, in which he displayed a delightful voice and remarkable interpretative ability.

ERNO DOHNANYI.

The great international composer and pianist, who has just cabled his manager, Jules Daiber, that he will sail from Rotterdam early in February for his limited tour this season. His wife, Elsa Galafres, the well known dancer, will accompany him as she is to appear in Dohnanyi's pantomime, "The Veil of Pierrette," with small orchestra, on four Sunday afternoons in New York. Erno Dohnanyi's first appearance will take place here with the National Symphony Orchestra some time in February. Later he will have four appearances with the Boston Symphony and two with the Cincinnati Orchestra. During the tour he will play a number of his newest compositions. (A report of his most recent success in London appears in the London letter on another page of this issue.) (Photo by Werner Rén.)



FREDERICK STOCK OFF DUTY.

Here is the genial and accomplished conductor of the Chicago Symphony Orchestra and from the looks of the background it seems as if this snapshot, made by R. E. Morningstar, was probably captured when Mr. Stock was traveling in Europe last summer. The Chicago Orchestra is to come East in January, showing New York on January 25 that one of the best symphonic organizations in the U. S. A. has its headquarters in the Windy City.



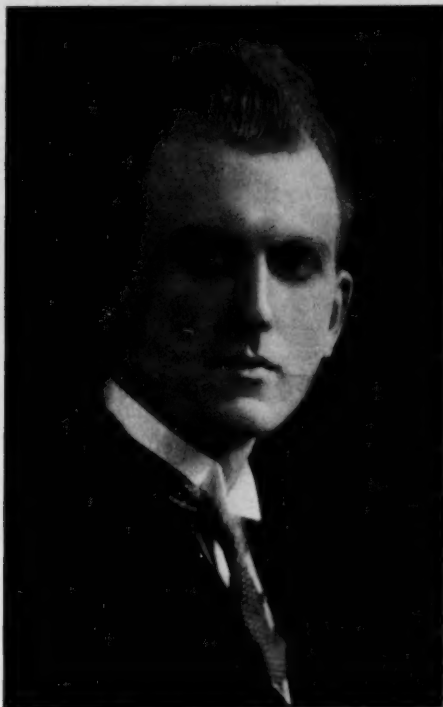
YVONNE GALL.

Distinguished French prima donna of the Chicago Opera Association, photographed in her home in Chicago. (See Chicago Opera reports on another page.)



LADIES' OVERSEAS ORCHESTRA

Sailed December 17 on the Makura, Canadian Pacific Line, for New Zealand, stopping en route at Honolulu, Fiji, Suva and Australia. Under the auspices of the Minister of Education of New Zealand, the company will make a five months' tour of the country. This organization is made up of young ladies trained at the Lyceum Arts Conservatory, Chicago. They have traveled together for several years, doing professional work. They were chosen from a great number of other companies for this special work in New Zealand, owing to the splendid record they have made for themselves in this country (which they have traveled from coast to coast) and overseas, where they entertained the soldiers in the various camps. The company includes five members—Beulah Truitt, reader, drums and flute, student of Elias Day and Frank Borstadt; Emily Gernand, cello and piano, soprano, student of Theodore Harrison, F. H. Borstadt and Kathryn Howard-Ward; Amelia Carstensen, violin, saraphone, student of Alexander Zukowsky, F. H. Borstadt and Ora Padgett-Langer; Helen Ferguson, cornet and mezzo, pupil of F. H. Borstadt; Mildred Erickson, soprano and accompanist, student of Theodore Harrison, Ora Padgett-Langer and Jeanne Boyd.



MAURICE REEVE.

A new pianist, who on January 17 will give his first New York recital at Aeolian Hall. Mr. Reeve is an English artist, still in his twenties, whose recital performances on the other side have given him a distinguished place among the younger pianists of the day. His gifts are genuinely "brilliant," according to the London Times, and it appears to be the united opinion of the English critics that Mr. Reeve exhibits a style remarkable for its combined refinement and expressiveness. The new pianist made his first public appearance in Richmond, England, at the age of five in a pupils' concert, and in the same year he passed the Royal Academy examination. His sense of pitch and the unusual ability to recognize the individual notes in any combination of complicated chord formations provoked astonishment in all the musicians who watched his early progress. The boy was first heard in London at Bechstein Hall in 1909. At the outbreak of the war he entered the army and served during the four year struggle. In 1917 he was wounded in action near St. Quentin; early in 1919 Mr. Reeve received his discharge and resumed his professional work, making a reappearance in London in May of that year.



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IRMA SEYDEL.

The eminent girl violinist, added one more to her long list of successes when she appeared recently as soloist with the Boston Symphony Orchestra at the Strand Theater, Lowell, Mass. Miss Seydel disclosed her familiar and widely praised talents in Viennese songful concerto in D minor. It is interesting to note that when Miss Seydel, at the age of sixteen, made her debut as soloist with the Boston Symphony Orchestra, she used this same concerto. That was during the régime of Max Fiedler at Symphony Hall. Miss Seydel is also to be credited with six appearances as soloist with the Boston Orchestra when Dr. Muck directed its destinies. On the latter occasions the brilliant violinist played Bruch's concerto in C minor and Saint-Saëns' concerto in B minor, winning splendid success wherever she was heard.



VERA CURTIS.

Soprano of the Metropolitan Opera Company, whose January dates include an appearance in "Faust" in concert form in Boston, a recital in Rochester, N. Y., and an engagement with the New Haven Symphony Orchestra in that city for the Parker Memorial. Other dates to follow are a joint recital in Chatham, Ontario, and an appearance in the "Elijah" in Hamilton, Ontario.

HOW PAVLOVA WAS ADVERTISED IN BALTIMORE.

The accompanying snapshot gives an idea of the way Howard Potter advertised the famous dancer's appearance in the Maryland capital, under his management, on October 25.



TRAINING FOR WAGNERIAN ROLES.

Cyrena Van Gordon, of the Chicago Opera Association, who sings Ortrude in "Lohengrin" and Brunhilde in "Die Walküre," finds the roles so strenuous that she has engaged Benny Yanger, boxing instructor at the Chicago Athletic Association, to instruct her in the manly art. The singer and the "Tipton Flasher" engage in glove work twice a week.



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**THERE ARE SMILES FOR THE AUDIENCE WHICH
SOMETIMES AN ARTIST IS ONLY PRETENDING**

But Harold Henry Has Meant Most of His, Even Though an Occasional Unavoidable Mishap in Transportation Has Caused Its Worries—Distinguished Pianist Has Many Bookings—His Chicago Recital to Take Place in February and Two New York Recitals in April

Evidently Harold Henry enjoys giving recitals much more than granting an interview. This probably is due to the fact that he dislikes very much to talk about himself. Getting Mr. Henry, under a subterfuge, to call at the Chicago office of the MUSICAL COURIER on a beautiful smoky December day, the following was extracted from him with difficulty:

THE CULBERTSONS ARRANGE MANY BOOKINGS FOR HIM.

"I started my tour early in October and was out about seven weeks, playing through Iowa, Nebraska and all along the road to the Pacific Coast, where I gave recitals in the principal cities, being re-engaged for another tour in March. In Seattle I had both a recital and an orchestral appearance, while in the other cities on the Coast I played only in recital. I came back through Texas and Oklahoma and went as far South as San Antonio, where I gave two recitals. My tours, as you know, are booked by the Culbertsons and I am very pleased with them, as they surely are live wires and always on the job. Before undertaking my next tour to the Coast I will play in January through Michigan, Kentucky, Tennessee, Virginia and North Carolina.

—WITH BIG HOUSES EVERYWHERE

"Yes, there were big houses everywhere, the largest being in Seattle where I played before three thousand people.

"The funniest experience I had on my tour was in Seattle, for there in the big hall the acoustics of which are remarkable, I was given an impromptu reception by students who took occasion of my practicing the evening program to come to the rehearsal, thus getting a free concert. At the beginning of the rehearsal the large hall was completely empty, but before I had ended my practice three thousand students were on hand and the surprise at the plaudits I got will be remembered as one of the happiest moments in my musical life.

—AND SPLENDID TRANSPORTATION.

"No, transportation is not bad at all. I made connections pretty well with one exception. When I left Oklahoma City for Lindsborg (Kan.), where I appeared before Bethany College, I took five trains, one a freight, and rode the last twenty-five miles in an old auto. A puncture delayed me and I arrived at the hall at eight-ten, dressed, and played at eight-twenty. Only an artist who has had the

same experience can understand how strange one feels to get on a stage without having had any dinner after traveling almost twenty-four hours; and only pianists can understand my anxiety, as I had not tried the piano or had a chance



HAROLD HENRY,
Pianist.

to do so, as the concert was billed for eight o'clock and the house was jammed when I got in. However, everything went on nicely; the piano was fine and the audience most demonstrative."

Mr. Henry will give his Chicago recital in the middle of February and two in New York in April. D.

Hans Hess to Play in New York in February

Answering the many inquiries as to whether he will appear in New York this season, Hans Hess, the prominent cellist, announces that he will play in the metropolis some time in February, the date to be announced shortly. Mr. Hess has been engaged to play at Hiram College in Ohio on March 1 and in Detroit, March 2.

The concert which Mr. Hess gave recently in Maywood, (Ill.) brought forth the following glowing tribute from the Maywood Herald, November 26:

ARTIST OF SUPREME TALENT CHARMS AUDIENCE.

Maywood was truly honored by the presence of Hans Hess, the eminent American cellist, who assisted the club. Mr. Hess was very generous; he could not have been otherwise for the audience rose to great enthusiasm giving the artist wholehearted applause that left no room for doubt as to their appreciation of his offerings. The tribute was fully merited, for Mr. Hess was at all times supreme master of his instrument. The variety of tone coming from that golden-voiced cello was unbelievable. The popular nocturne by Chopin and the scherzo by Dittersdorf-Kreisler showed the great technical equipment of the artist. In "O'Carra Memoria" the beauty of Mr. Hess' pianissimo defied language. It was a full mellow intimately spiritual tone to which only so finely sensitive an artist could give utterance. Several moments of silence preceded a tumultuous round of applause at the close of this number. Mr. Hess gallantly answered the recall with a bit of musical humor that literally tickled. The audience broke into smiles which broadened as he "carried on" to its close when he received a genuine ovation. Juul Rosine was his able accompanist who furnished a noble background to his work.

Hiner's Orchestra Arouses Enthusiasm

According to the Kansas City Times of November 3, Dr. E. M. Hiner and his orchestra kept the election crowd that packed Convention Hall to hear the returns in a good humor for more than five hours. The article read in part:

The good spirit of the gathering was shown in its constant appreciation of the band, under the direction of Dr. E. M. Hiner, which gave scores of numbers for more than six hours. If the throng ever became weary, the band did not allow the situation to become known. At 11:30 o'clock a bulletin asked the crowd:

"Say don't you think Doc Hiner has a good band?"

"I'll say we do," came back the yells as the crowd cheered time after time.

Then the "Doc" arose. He didn't make a speech, but he bowed in appreciation of the crowd's gratitude, blushed like a school boy, and then asked the throng to rise and sing "America." And the song was sung as if by a triumphant army.

When the bulletins announced that the election of Harding was assured, the band played "The Star Spangled Banner," and the big crowd rose and cheered while the music proceeded. When it was announced that a portion of Kentucky had given the Republican nominee a plurality of several thousand, the band played "My Old Kentucky Home," while the crowd cheered and laughed. And when the news came that several towns in Texas had apparently gone Republican for the first time in history, the band struck up "Dixie," amid the shouts of the audience.

Maurel Opens Lancaster Municipal Season

Barbara Maurel, mezzo soprano, was the artist who had the honor of opening, as soloist with the Municipal Orchestra, John G. Brubaker, conductor, the annual musical season at Lancaster, Pa. The concert was a most decided success for her. Under the headline "Barbara Maurel Triumphs," the Lancaster Examiner and Daily New Era said of her singing:

The audience was delighted with the playing of the musicians and thoroughly pleased with the beautiful voice of the soloist.

Miss Maurel, who is one of the best known figures on the American concert stage, arranged a program which appealed to her auditors. Here is a glorious voice and the beauty of her singing is enhanced by the charm of her stage presence. She opened with the familiar "Habanera" from "Carmen," followed with "By the Waters of Minnetonka," accompanied by the orchestra, and the excellent impression she made upon the enthusiastic audience

**ELGAR'S SECOND SYMPHONY
APPEARS IN LONDON AGAIN
AND THEN QUICKLY EXITS**

(Continued from page 7.)

essary? Are masterpieces dropped as a rule within some fifteen years of their auspicious launchings?

Albert Coates conducted with overwhelming effect Strauss' "Till Eulenspiegel" and Scriabin's "Poem of Ecstasy." It was anything but a dull concert and quite unlike many of the entertainments of a highly educational character provided for the welfare of the public when I was a boy. As a prominent London critic truthfully remarked: "The Philharmonic Society is younger now than it used to be."

THE CARL ROSA AT COVENT GARDEN.

Covent Garden Opera House is now in the capable hands of the Carl Rosa directors. They are waging no war of musical extermination and conquering no new worlds, but are carrying on successfully with "Carmen," "Faust," "Aida" and "La Bohème" with English words and native singers. The British operatic public likes so well what it knows that very often the opera house is crowded to the rafters. I said last spring that with sagacious management the Carl Rosa Company would not lose money like the venturesome and enthusiastic Sir Thomas Beecham.

CORTOT PACKS 'EM IN.

Cortot has been acclaimed by everybody as a very great pianist. His Chopin recital two weeks ago and his Schumann recital a week later drew such throngs into Wigmore Hall that several of the eminent London critics could not be admitted. The law permits only a certain number to stand and even the standing space could have been sold a dozen times. The manager told me it was hopeless for me to try to hear the Liszt recital next Saturday. Every inch was sold a week ago. So what am I to do? Americans who already know the qualities of this great French artist, will probably accept the verdict of the London public without any unnecessary words from me. But I wish Cortot would play in a larger hall.

ALL MODERN.

I went a few evenings ago into Aeolian Hall to hear a recital of modern British music selected mainly from the catalogue of the publishers of this same modern British music. Some of it was undoubtedly good, if not very exhilarating. Some was artificially harsh and far fetched, and some was dull, as might be expected. Even the best of the young composers who have gained admission to the temple of the muses walked about with their slippers on. I fear that their "distant footsteps" will not "echo down the corridors of time." But if I cannot find much good to say about the music perhaps I had better shut up. I will, as soon as I have said that Ursula Greville, the vocalist, Percival Garratt, the pianist, and F. B. Kiddle, the accompanist, did all that was humanly possible with the music they had been engaged to get up. CLARENCE LUCAS.

REVIEWS AND NEW MUSIC

BOOKS

NATIONAL MUSIC TEACHERS' ASSOCIATION PUBLICATION

Papers and Proceedings of the Music Teachers' National Association, at Philadelphia, Pa., December 29 to 31, 1919

Karl S. Gehrken, A. B., and A. M., Oberlin College, now teacher in the Oberlin High School as well as in Oberlin Conservatory of Music, author of "Musical Terminology" and contributor to many leading musical periodicals, is the editor of this annual report of the National Music Teachers' Association meeting of last year. Peter C. Lutkin was then president, and Waldo S. Pratt, long a leading light in the association, was treasurer.

This was the forty-first annual meeting, and differed from many of its predecessors in that there was little actual music making, but many round tables, conferences and essays, all planned for the instruction of the visiting members. How different from the St. Louis meeting (1904) under E. M. Bowman, the most genial personality who has ever presided over the destinies of the association! That city at that time was the scene also of the great St. Louis Exposition, known officially as the "Louisiana Purchase Exposition," when many organ recitals were given on the then largest organ in the world, since rebuilt and set up in the Wanamaker rotunda, Philadelphia.

The book, of 257 octavo pages, contains papers and addresses delivered by many of the big musical minds of the country, including Constantin von Sternberg, Harold Randolph, Waldo S. Pratt, Mrs. David Allen Campbell, Dr. Hugh A. Clarke, Arthur L. Manchester, William Arms Fisher, Howard A. Brockway, Charles H. Farnsworth, J. Lawrence Erb, Frederick W. Schlieder, Clifford Demarest, Adele L. Baldwin, Hollis E. Dann, D. A. Clippinger, H. H. Bellmann, Harriette Brower, Walter Spry, Leslie Hodgson, Philip H. Goepf, George Oscar Bowen, Holmes Cowper, etc.

Constantin von Sternberg delivered the address of welcome, and needless to say this was the embodiment of courtesy, well expressed, graceful, sincere, containing thoughts which aroused interest. Harold Randolph talked on the lines, "What Have We Music Teachers Learned from the Great War?" and continued in educational strain, as to co-operation, etc. The paper has many practical suggestions. "The Well Equipped Music Teacher" was the subject of Dr. Clarke's paper, in which he named literature as one of the essentials, including poetry. "Music in Academic Courses" was the Arthur L. Manchester paper, in which he gives his varied experiences as head of various colleges in the South and Middle West, treating also the matter of "credits" for music study. William Arms Fisher, of the Ditson house, read a report of the Committee on Standardization of Graded Courses of Piano Music, propounding a scheme in detail for such study, with names of works to be studied, a very practical paper indeed; the course goes clear through to the study of the most difficult piano music, such as the Liszt, Chopin, Tchaikowsky and other modern works.

"The Quest of the Lonesome Tunes" was Howard Brockway's 1916 experiences in the Cumberland Mountains, in search of the folk tunes of the Kentucky people. This paper appeared in the Art World for June, 1917, and is full of strange and fascinating tales. One old chap did not even know the meaning of the word "steed," saying, "Wall, I reckon h't's some kind o' hoss animile." "Nagging" is common there, by which is meant, not that which wives do to their better halves, but the mode of transportation, riding mule or horse. He speaks of the "dulcimore," a three stringed (gut or wire) instrument, held on the knees, and picked with a quill, which is indigenous in the Appalachian country. J. Lawrence Erb's paper on "The Affiliation Conference," that is, the report of the presidents of the various State music teachers' associations, is the result of painstaking effort and inquiry of sixteen associations, and should be read as showing the work in hand in different parts of the United States.

Frederick W. Schlieder has probably the shortest report of any in the association, consisting of a single page, devoted to "The National Association of Organists," of which he has been president some years. Clifford Demarest tells of the aims and work of the American Guild of Organists, and right here let us all bow our heads in tribute to the master mind, that courteous prince of a musician, Dr. Gerrit Smith, whose death came all too early, and who was the mainspring and organizer of the Guild.

Adele Laeis Baldwin's paper on the "National Association of Singing" covers but three pages, but has many ideas, as might be expected from that cultured and brainy singer and teacher. Mrs. F. A. Seiberling, of Akron, Ohio (Evan Williams' city), read a paper on "The Music Clubs of the Country," which showed splendid understanding and width of experience. "Some Contributions by America of the Science and Art of Piano Playing" was Harriette Brower's paper, in which she refers to piano methods; the Mason touch, notably his "Two Finger Exercises;" the Virgil Practice Clavier; to William H. Sherwood, with his thumb treatment and slow, soft motions, and finally to that expert teacher, one of the truly great professors of piano method of America, Kate S. Chittenden, whose synthetic method has produced such excellent pianists. She does much with the "half-step" discovery, and the method is tremendously methodical and consecutive.

Walter Spry, the wideawake and busy Chicago pianist and teacher, told of "Piano Teaching Material by Ameri-

can Composers," a most suggestive subject. He starts off with this sentence: "Piano teachers realize that a large measure of their success depends on the judgment used in selecting the proper material for their pupils to study." The right thing for one pupil may be entirely wrong for another; too few teachers recognize this, but blindly follow a set rule. He names various pieces of utmost importance as making piano instruction and study attractive, and asks for more American propaganda. Mr. Hodgson proceeds on similar lines, appropriate for those who appear in concert.

"America's Contribution to Song Literature" is a very enlightening seven page paper, with allusions to our leading composers of songs, and calling attention to some not so well known. "School Music" is discussed by various authorities, including a practical plan for credits in music study, as applied to high schools. Community music receives attention, with an extended extract from the New York Times, from an interview with Hugo Riesenfeld, director of the Rivoli and Rialto theaters, New York. "A good, rousing 'sing' will do more toward spreading happiness than any other agency," says C. H. Miller, of Rochester. George O. Bowen, formerly of Yonkers, now of Flint, Mich., has considerable to say on the subject, as does Holmes Cowper, of Des Moines, Iowa, in his "The White Sparrow Concerts," so called because a city councilman bet a friend he had seen a white sparrow, and won his bet; then this money was the foundation of a Christmas fund for poor children, much money was raised, and popular "sings" and concerts given. "All Day Singing in Arkansas" is the last paper in the book, and this is followed by publication of the minutes of the 1919 meeting in Philadelphia. The program of the Manuscript Society concert, the treasurer's report (he paid a deficit), the Constitution of the association, and lastly a list of members, with addresses, and directory of the state association with their presidents closes the book. F. W. R.

MUSIC

THE ARTHUR P. SCHMIDT COMPANY
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"Down the Lane" (Women's Voices), by Claude Warford

Very tuneful and singable is this chorus, in three-part harmony, not at all difficult, with a short obligato solo for soprano, text by Clarence Urmy, dedicated to The Euphony Society of New York, Mrs. James J. Gormley, founder and president.

"A World of Dreams" (Women's Voices), by Claude Warford

A waltz-lullaby, with "ding-dongs," telling about Springtime, and the spring in baby's eyes is of all the best. It ends daintily, is also dedicated to the Euphony, and will doubtless be heard at this society's concerts this season.

"Dancing the Gay Gavotte," Gluck-Ambrose, and "Around the Gypsy Fire" (Women's Voices), Brahms-Ambrose

The gavotte is the celebrated one by Gluck, transcribed for piano by Brahms. The text (Hawley) is full of allusion to powdered hair, dainty buckled shoes, "lords and ladies in brocade, point the toe and curtsy low," and fits the graceful music beautifully. The gypsy piece is the well known "Hungarian Dance" in G minor,

by Brahms, and moves along with spontaneity, with much variety, major and minor. Both these are in three-part harmony.

"The Piper o' Dundee" (Women's Voices), by Julian Nesbitt

A humorous work, in four-part harmony, beginning with imitation of the bagpipe, humming, with open lips, then in Scotch dialect, viz.:

"And then he gied his bags a heeze,
And play'd anither key.
An' wae-na he a rogie, a rogie,
The Piper o' Dundee."

Laughter, attaining high notes, a nasal hum, and roguish cuning, all are found in this truly Scotch piece, mostly in minor.

"Senorita," Bolero (Women's Voices), by Dessauer-Houseley

The original of this is a solo, and as such is widely known. Mr. Houseley of Denver (born in England, with opera, cantatas and suites to his credit), has done choral organizations a big service in transcribing the taking work for three-part women's chorus. He retains all the charm of the original, and makes it fit the singers' voices perfectly, having evidently written the words also. A flat sign is missing before the B, page 3, eighth measure, first soprano part.

"Breezes of Springtime," (Women's Voices), by Jensen-Branscombe

The beautiful song known as "Murmuring Zephyrs," by Jensen, is here most skilfully set to three-part women's voices, in the original rich key, the text by the arranger, utilizing the thought of Springtime and its breezes. There are eight measures for solo-voices before the final recurrence of the famous melody, and it is all most dainty and effective, provided the first sopranos can sing delicate high G flats and A flats.

"Interpretation; Five Studies for the Piano," by Florence Newell Barbour

In a foreword, the composer of these studies says: "The aim in these five studies is not so much to gain technical proficiency, as to acquire variety in style and expression. It is toward this development that much attention should be given, in order that an ideal may be set from the very beginning for thought and taste in piano work."

"If the imagination can be stimulated, self-expression is much more easily obtained and individual style better developed. This does not minimize technic in any sense, but it does emphasize the teaching of interpretation, as giving a wider scope and a better comprehension of the splendid art of music."

While these are called studies, they are, nevertheless, definite musical poems. The first is called "Sunset on the Coast," the second "An Old Time Legend," the third "Water Sports," the fourth, "Murmuring Pines," and the last "A Heavy Surf." Miss Barbour has written much for pianists of all grades, from the beginner to the finished artist. There is much of interest in the volume of twenty-six pages.

Baritone Schwarz Honors Composer Kramer

The only American song on the program of Joseph Schwarz, the Russian baritone, when he gives his first New York recital, will be "The Stirrup Cup," by A. Walter Kramer. Cocnraad Bos will accompany the singer.

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GOTHAM GOSSIP

DR. CONNOCK ON DANGEROUS METHODS.

Dr. Charles Austin Connock, formerly teacher of singing at Cambridge University, England, knows of the "fake" singing teachers who infest this fair land, and upbraids them severely in a private letter, from which the following is quoted:

It seems to me that an enormous amount of good and benefit to those who intend to sing, might be done for the vocal profession in setting forth the many pernicious and dangerous methods that cause singers to fail in their profession. I could name a host of vocalists whose voices gave out by using the larynx in a fixed position, which is absolutely against all laws of physiology. The larynx is flexible, and the vocal ligaments, muscles, cartilages and nerves are enclosed in a strong cartilaginous case, not a box of bone. As long as such crass ignorance exists disaster will come to all singers adopting the fixed larynx method.

The same ignorance exists regarding breathing. One of the worst and most dangerous is that known as "chest breathing," or to be correct, "clavicular breathing." By this method the blood is forced into the veins of the larynx, causing in time congestion of the vocal ligaments, the outcome of which is growths in the larynx, and the extreme pressure is likely (and has) caused a blood vessel to burst. The vocal ligaments are not intended to keep back the breath; they are too delicate to bear the pressure. The human voice is not a stringed instrument, any more than a cow is a nightingale. I will not take up any more of your valuable time, but for the sake of the many beautiful voices that are to be found in this country, please use the power your splendid paper can wield to impress on future and intending vocalists to fly, as from the plague, from any method that puts a physical strain on the larynx, and to beware of having their necks twisted, with the idea of producing flexibility, or to do any pantomimic tricks, such as rolling on the floor, walking upstairs backwards, or placing a pile of books on the chest when lying down, to develop (111) breathing capacity. I close with this, "Fiat justitia rursus, coelestem," or, literally, "let justice be done though the heavens fall."

BEETHOVEN SOCIETY MUSICALS.

The second musicale of the Beethoven Society, of which Aida Tanini-Tagliavia is president, was given at the Hotel Plaza on Saturday afternoon, December 11. There was an unusually large attendance. The soloists were Eleanore Osborne Buckley, soprano; Frederic Hoffman, baritone, and William Kroll, violinist. Miss Buckley has a voice of beautiful quality, her high tones being especially clear and ringing, and she sings with very good style. When the song has a story, such as "The Soldier's Bride" (Rachmaninoff), she portrays it vividly. In her "Bird Songs" by Glenn, her trills were exquisitely done. William Kroll, violinist, exhibited a finish in both style and technique that was decidedly pleasing. His execution was clear, and his intonation good. He gave several Kreisler numbers, "The Old Refrain" being played with particularly good taste and feeling. Frederic Hoffman, who has a well trained baritone voice, sang a number of very lovely songs, with good interpretation. He shared the applause for one number, "My Secret," with the composer, Louis Koemmenich, who was at the piano. Harold Osborne-Smith accompanied the soloists. Dancing followed the program.

ROSEMARY PFAFF IS A PROMISING SINGER.

At the Sunday evening concert at the Hotel Majestic, December 12, Rosemary Pfaff, coloratura soprano, was the soloist. Her songs included "My Lovely Celia," "Lo, Here the Gentle Lark," "Una voce poco fa" (from "Il Barbiere di Siviglia"), and the Doll Song from "Tales of Hoffman." She also sang the Habanera from "Carmen" with fine dramatic effect. It is a delight to hear one so young with so much to give. Her recent appearance before the Southland Singers, Emma A. Dambmann, founder and president, brought her many encomiums, for she sang without previous warning, quite unexpectedly. The natural question is, who is her teacher? With such great natural ability, if properly cultivated the youthful Miss Pfaff should be heard much more frequently. These Sunday evening concerts at the Hotel Majestic interest many people who listen with devoted attention to the music, and fully appreciate all that is done.

DICKINSON'S LECTURE RECITAL IN BUFFALO.

Clarence Dickinson lectured on "The Development of the Organ as an Instrument," illustrated with lantern slides, in Buffalo, on December 2, under the auspices of the American Guild of Organists. Following the lecture he played the following recital program: Concert Overture in C major (Hollins), toccata (Le Froid de Mereaux), Reverie (Dickinson), prelude and fugue in E minor (Bach), symphony, "Storm King" (Dickinson), "Angelus" (Massenet), "Oriental Sketch" (Bird), "A Song of the Dawn" (Torjusson), Norwegian rhapsody (Sinding).

ESTELLE LEASK GIVES RECITAL.

Estelle Leask, a pupil of Elizabeth Kelso Patterson, gave a recital of songs, December 19, in the Grant studio. She sang ten songs, all of which were set to poems written by

her. The music of seven was written by Archibell Fitch, and the melodies of these songs were very fresh and spontaneous. Of the three others the music was by Margaret Hoberg. "The Stars" was the most successful of these. The large audience was very enthusiastic over the songs and the singing of them. Harry Horsfall, the accompanist of the Patterson School of Singing, was the accompanist of the afternoon.

SHUK'S TURKISH HONORS.

Lajos Shuk, the new cellist of the Letz Quartet, who played in the Sultan of Turkey's palace, received decorations from that potentate, attached to which was an official document giving him the right to have three wives. His mother wants to know if the Sultan provided sufficient income to support these yet-to-be concubines! Mr. Shuk declares himself amazed with the intense interest in music in America, as observed by him during two months' experience in various states. He was a fellow student with Mischa Levitzki, and appeared with him in Berlin as long ago as 1914.

HOTEL MAJESTIC SUNDAY CONCERTS.

Theodore Fishberg is musical director of the Hotel Majestic Sunday Evening Concerts, given in the foyer. Soloists are always featured and the orchestra plays works

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by leading modern composers. Copeland Townsend, the manager of the hotel, is giving pleasure to many people through these affairs.

ZILPHA BARNES WOOD SOCIETY IN "CARMEN."

The Grand Opera Society of New York, Zilpha Barnes Wood, musical director, gave portions of "Carmen" at the Federation meeting for the support of Jewish philanthropic societies, at the roof garden of the Pennsylvania Hotel, December 15. This society is doing much in introducing modern grand opera in many quarters not familiar with that form of art.

KALTENBORN ORCHESTRA PLAYS.

The memorial services by the B. P. O. Elks, December 5, at Stapleton, S. I., had as special feature the Kaltenborn Orchestra, which performed works by Beethoven, Godard and Grieg. On the program it says Brother Frank Kaltenborn played solos by Massenet and Saint-Saëns. Eva Douglas sang two solos. The St. Cecile male quartet appeared and the Einigkeit Society also contributed appropriate numbers.

KATE FOWLER CHASE AS ACCOMPANIST.

Kate Fowler Chase, not so long ago a prominent professional organist in Binghamton, New York, now a resident of the metropolis, frequently appears as accompanist in prominent musical affairs. Last week she played for a concert in New Jersey, and December 27 she will be accompanist for an affair given by the Professional Woman's League, Helen Witman Ritchie, president. Mrs. Chase is also a valued member of the Mozart Choral. She comes of a musical family, her brother, Orlando Fowler, having occupied prominent positions in church music circles of Binghamton, Minneapolis and Cleveland.

KITTEE BERGER RETURNS.

Following her usual summer spent in Newport, R. I., Kitten Berger, zither-harp virtuoso, has returned to her usual activities in New York. She is the possessor of a beautiful harp-zither, formerly owned and played on by

Adelina Patti, who willed it to Miss Berger. This instrument as played by Miss Berger is unusual in its musical expressiveness and dainty effects.

A. G. O. NEW YEAR'S LUNCHEON.

The American Guild of Organists, Victor Bjaer, warden, held a committee meeting December 15, when nearly all former wardens were present by special invitation, and plans were discussed for the quarter-centennial jubilee of next year. Dr. Clarence Dickinson is chairman for the annual New Year's luncheon of the Guild, which will probably be held at the Hotel McAlpin. Under Warden Bjaer, many new ideas have been evolved and introduced.

Current New York Musical Attractions

- "Afgar" (Oriental extravaganza, with Delysia), Central Theater.
- Century Promenade ("The Midnight Rounders" at 11:30), Century Roof.
- "Erminie" (revival with Francis Wilson and de Wolf Hopper, January 3, Park Theater.
- "Good Times" (extravaganza), Hippodrome.
- "Greenwich Village Follies" (revue), Shubert Theater.
- "Jim Jam Jems" (musical comedy, last performance January 1), Cort Theater.
- "Honey-Dew" (play with music), Casino.
- "Irene" (musical comedy), Vanderbilt Theater.
- "Mary" (musical comedy), Knickerbocker Theater.
- "Jimmie" (revue, with Frances White), Apollo Theater.
- "Lady Billy" (musical comedy with Mitzi), Liberty Theater.
- "Mecca" (great musical spectacle), Century Theater.
- "Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.
- "Pitter Patter" (musical comedy—last performance January 1), Longacre Theater.
- "Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.
- "Spanish Love" (play, with incidental music), Maxine Elliott Theater.
- "Sally" (with Marilyn Miller), New Amsterdam Theater.
- "The Beggar's Opera" (revival of famous musical comedy produced by Arthur Hopkins), Greenwich Village Theater.
- "Tickle Me" (musical revue), Selwyn Theater.
- "Tip-Top" (Fred Stone's show), Globe Theater.
- "Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

The Reed Millers "Enjoy" a Bullfight

From the southern borderland recently came a postal from Reed Miller telling how between their many concert dates in the States right on the line Mrs. Miller (the charming Nevada Van der Veer) and he managed to rush over into old Mexico and see a real bullfight. In addition, the tenor could not help exulting over those "breathing room only" houses they have been singing to. From the actual box office receipts it is stated that what Miller wrote about "turnin' 'em away" on their Western trip is not "bull" but the plain truth. Incidentally, the Reed Millers are so busy that they will not get back to New York until the holidays, just in time for Nevada Van der Veer's interesting recital at Aeolian Hall on December 29.

Activities of Amy Niell

Amy Niell, violinist, was heard in a recital in Aeolian Hall, New York, on October 14. She appeared as one of the soloists at the Rubinstein Club on November 20, and on December 9 she played at the Lotos Club. There also have been a number of engagements at private musicales during this month, and on December 12 she was heard at the Frederic Warren ballad concert at Aeolian Hall. Miss Niell is booked for a recital in Chicago, Ill., on January 7, and for one in Hartford, Conn., on January 19.

Three Important Events for Brooklyn

Scheduled for Brooklyn during this month and next are three of the most notable musical events of the season. They are the recital of Luisa Tetrazzini on Sunday afternoon, December 26; the symphony concert by Arturo Toscanini and La Scala Orchestra on Saturday evening, January 1, and the violin recital by Jan Kubelik, on Sunday afternoon, January 16. All three concerts are to be held at the Academy of Music.

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MUSIC AND PUBLIC EDUCATION

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Director of Music in the Public Schools of New York City

THE EMOTIONAL CONTENT IN MUSIC

A Discussion of Personality in Teaching

The psychologist, devoting his attention to a study of mechanism and personality, frequently unfolds some well founded ideas for the improvement of teaching. Fifty years ago when the normal training of teachers meant little more than a memory test in the manual of method, little was accomplished beyond trying to establish a standard by which efficiency could be judged.

Today we have a great deal for which to be thankful, because ideas for good teaching have been so carefully planned and developed that inefficiency is due to the individual, and not to the system. This brings us logically to the discussion of personality in teaching. There are two decided groups—the emotional enthusiast and the practical technician. The first produces, undoubtedly, a more artistic result, but the latter prides himself on a perfect finished product. It is generally agreed that the function of school music is not to teach technical proficiency, but to create a musical atmosphere, and as a result of this it is possible to arrive eventually at a certain degree of technical proficiency.

THE ENTHUSIASTIC TEACHER.

We generally accept the definition of an enthusiast to be a person of vision, and one denoting an honest zeal in a good cause. Frequently enthusiasm may carry us to the border of fanaticism, but we are not dealing with that element. We refer to that type of teacher who carries into his work inspiration and imagination; one who can create musical atmosphere before he attempts to analyze the mechanism of his subject.

Children are essentially emotional. Recognizing this as a fact, it becomes the duty of the teacher to direct these emotions in the proper channels. The clever supervisor soon realizes that the proper way to develop inspiration is to coordinate all musical instruction not only with articulated school subjects, but with the child's social life as well. This is not an easy task, and he must proceed with caution. The first problem is to select those songs which are not only emotional in musical content, but perfect in literary content.

Commencing with the earliest stage, it is interesting to note the reaction of the familiar nursery rhymes on the average school child. It is not difficult for the normal child to appreciate the emotional content of "Little Jack Horner" and "Little Boy Blue." We can recall with considerable delight our first experience in analyzing the terrible trouble which the old lady had when her pig wouldn't go over the stile and she couldn't get home that night. We can develop this idea through the story of "The House that Jack Built." Literature of this character is very valuable because it makes it possible for the child to understand that there is more to it than the mere story. While he is cultivating the emotional side he is learning something of science as well. Carrying this idea further we reach the point of song dramatization. The next step would be the appreciation of the artistic side of the subject through the so called "art song." All of this work should eventually lead to perfect choral singing under inspired direction. It is through the large chorus that the real emotional thrill is experienced.

We next continue this idea by organizing glee clubs and orchestras, giving public concerts by these organizations, and if possible combine the musical activities with dramatic art and accomplish what is known as the light operetta. There is a legitimate excuse for this type of work, because it makes its appeal to the non-talented pupil, and our experience would lead us to believe that this type is in the large majority. Because of this circumstance it is necessary to encourage the emotional side of the subject, rather than the technical.

THE TECHNICIST.

We have observed in school music systems where the work was of a superior order. The first impression gained was that the sight reading was flawless. Great pride was exhibited on the part of the teacher because the work was excellent. Attention was directed to the fact that children of the first year could read musical exercises which would ordinarily be too difficult for the average third or fourth grade classes. This intensive sight reading was carried on through the eight years of the elementary school. It culminated in the high school in public performances of well known oratorios. There are many people who heartily disapprove of this type of musical instruction for the undeveloped student. We must acknowledge in fairness that we have heard some rather good singing of oratorio choruses by high school students, but we have never heard an entire performance which was entitled to undivided praise. Requesting pupils of this age to sing such difficult works reminds us of the old expression "sending a boy to do a man's work."

To accomplish this means a hard and fast application to sight reading, and further demands that a great deal of time be given to the subject. We should ask ourselves this question: "Which is the proper thing to do—train children to the point of proficiency where they can actually produce an oratorio, or to make it possible for them to hear the oratorio sung, either by an adult chorus or through the means of the phonograph; or an appreciation and study of the entire work? We believe that the latter is far more important because in so doing we not alone teach that particular phase of music to the child, but we open up to him a clear line of reflective reasoning, and after all it is difficult for anyone to appreciate a thing unless he understands that particular thing.

SELECTION OF TEACHERS.

This brings us probably to the most difficult thing in school music—selecting a teacher. We have stated on previous occasions the absolute necessity for making musician-ship the first requisite, and the normal expert can take care

of the rest. School music has made such rapid strides that it demands the highest type of artistic and intellectual instruction, and upon the training of the supervisor of the future will depend the rise or fall of the work. We are no longer satisfied with the mere presentation of the subject through textbook instruction. The supervisor must bring into his work that inspiration which can come only from analysis of the emotional side of the subject, excluding the cheap sentiment which is often confused with this issue. There are so many beautiful and wonderful things in music that it seems almost a crime that supervisors as a class have not yet seen the light and presented the side of the subject in the way which arouses in the child his emotional imagination, permitting his enthusiasm to carry him over all the so called technical difficulties, and making him feel the real joy of singing.

La Forge-Berumen Artists in Recital

A quartet of artists from the La Forge-Berumen studios, consisting of Hazel Silver, soprano; Dorothy George, contralto; Sheffield Child, tenor, and Charles Carver, bass, were heard in concert in Middletown, Conn., December 1, with Frank La Forge at the piano for the singers and as soloist. The concert was given under the management of the Middlesex Concert Association and was the first event in the winter course.

Much enthusiasm was manifested by the audience over the interesting program, which included many ensemble numbers arranged by Mr. La Forge for the quartet. The "Flanders Requiem" and "Sanctuary" proved most effective in this arrangement.

Miss Silver delighted the audience with her clear soprano and sympathetic interpretation in the aria from "Madame Butterfly" and the "Prayer" from "Tosca." Miss George exhibited dramatic temperament in "Amour viens Aider" from "Samson and Delilah." Sheffield Child is the possessor of a splendid tenor voice and shows fine interpretative skill.

Charles Carver had been heard in Middletown in private recital a few months before and was welcomed as an old friend and applauded to the echo. His personality and diction, combined with his excellent bass voice, insure success for this singer whenever he appears. Mr. La Forge played his own "Romance" and a selection from Beethoven, winning thereby such an enthusiastic reception that he was obliged to give several encores.

Mr. Carver, Mr. La Forge and Gutia Casini will appear in February as the third number in this course, which has commenced so auspiciously.

Namara Captivates Dayton

Marguerite Namara, that "million dollars" worth of voice and personality" as one local manager recently wrote about her to her managers, lately appeared in Dayton and completely subjugated that city by the beauty of her voice and art, to say nothing of her own personal beauty and charm which is always a prominent factor in this singer's success. All the papers were enthusiastic in their praise of her.

Said the News: "Mme. Namara's impeccable art, her fine sense of rhythm and a certain dashing lightness in one or two of her numbers brought out a fine and continued applause."

And the Journal added: "She gave much pleasure in the 'Pagliacci' and 'Herodiade' arias, and also the waltz song

from 'Romeo and Juliet,' which she gave to her own accompaniment as an encore. She received much applause."

Mme. Namara is filling an unusually important list of engagements this season. Her latest bookings include appearances as soloist with the National Symphony Orchestra and at Cornell University. She recently appeared in Minneapolis, St. Louis, Cleveland and Baltimore, and everywhere won her usual sweeping success.

Cooper Union Concerts

The Music League of the People's Institute gave a concert of "Folk Music of the Christmas Season" in the Great Hall of Cooper Union on Sunday evening, December 19, with the following artists: Greta Torpadic, soprano; Mary Kent, contralto; Samuel Ljungkvist, tenor; Reinhold Warlich, baritone; Maurice Eisner, pianist, and the Jan Hus Choral Union. Christmas songs of ten European countries were given in the original language. This concert was the first of a series of fifteen, on successive Sunday evenings, the purpose being to devote one evening to each nation. Folk songs will be given, with other vocal and instrumental music which has developed from this source. Well known artists will appear, and the advisory board of distinguished musicians interested in the plan includes Louise Homer, Harold Bauer, David Bispham, and Reinhold Warlich. Admission to the series is free.

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Sincerely yours,

(Signed) John Colville Dickson

Director, Pittsburgh, Pa., College of Music.

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OPINIONS OF THE PRESS

Frederic Warren Ballad Concerts Enjoyed

The series of Frederic Warren Ballad Concerts continue to win the support of the New York press and public in this, the second year of its activity. Appended are a few clippings from the leading dailies of the metropolis which speak for themselves:

For one thing they have offered a pleasing variety of performers, as well as programs.—New York Tribune.

Some novelty features on the program of the fourth Frederic Warren Ballad Concert proved highly enjoyable to the largest audience yet assembled for any of the series of concerts.—New York Evening Mail.

The second Frederic Warren Ballad Concert was musically worth while.—New York World.

Frederic Warren, whose original Ballad Recitals were among the distinguishing features of the musical year in New York, has introduced more new compositions, old music, distinctive and forgotten musical lore than any artist before the public.—Brooklyn Eagle.

The Frederic Warren Ballad Concerts evidently are building rapidly towards a foremost place in the musical life of New York. A program of enduring value given by artists of high achievement pleased and edified a very representative audience.—New York Telegram.

Florio Pupils Win Critical Favor

When Professor Florio's pupils were recently heard in a recital at the Museum of Art, they not only won the favor of the large audience but the support of the press as well. For instance, the day following the event the Toledo Times said in part:

An audience which more than filled the Museum of Art hemicycle yesterday afternoon gave evidence of its delight in the program given by Rachel Allabach, soprano; Yvonne Vincette, soprano, and Mrs. Hiram Browning, soprano, all pupils of Prof. M. E. Florio of the Toledo Conservatory of Music.

Miss Allabach, who won renown in many points throughout the east during the past summer, demonstrated ability in her rendition of the aria from the third act of "Lucia." As an encore she sang a song by Oscar E. Schminke, "A Million Little Diamonds." Her closing number on the program was Gounod's "Ave Maria," sung with pure tone and appealing quality. Her last encore, "The Wren," by Sir Benedict, afforded the greatest opportunity for the observance of that quality in Miss Allabach's voice, which is attracting attention. This selection, which has become known as a Galli-Curci number, was given with splendid command of tone, the trills and runs being given. In her singing Miss Allabach brings to the platform a charming personal appearance.

Yvonne Vincette gave a rendition of Puccini's "Madame Butterfly." Her voice is rich and powerful and her softer tones display depths of feeling. As an encore she sang Mary Turner Salter's "The Chrysanthemum."

"The popular air from 'Carmen,' 'Habanera,' was given by Mrs. Browning. Her encore was Cadman's melody, 'At Dawning.' Florio played the accompaniments.

Georgia MacMullen Acclaimed

Georgia MacMullen gave a recital in the State Armory, Utica, N. Y., on Friday evening, December 3, of which the Utica papers speak as follows:

Georgia MacMullen, soprano, sang her way into the hearts of an appreciative audience at the State Armory. She delighted all in the rendition of a well balanced program. Perhaps the feature number of the concert was the Villanelle selection by Dell 'Acqua in which Miss MacMullen's colorful voice blended beautifully with the liquid notes of the flute. In the trills it was difficult to distinguish when the flute was playing and when the soprano was singing. As an encore Miss MacMullen rendered "By the Waters of Minnetonka" with flute obligato. It is a soothing voice that the New York artist possesses, and she used it to advantage in her varied numbers. . . . To go into detail about all the numbers would be too critical an operation, but it might be well to emphasize that every song was suited to the splendid voice of the soprano. Her delightful personality added to the success of the concert and it was contagious to see her smile.—Utica Daily Press, December 4.

The vocal program comprised seventeen selections of a high order, the singer showing unusual ability to handle this extensive repertoire without tiring either herself or her audience. Miss MacMullen's principal distinguishing characteristics are absolute accuracy of tone at all registers, and perfect ease on sustained high

Cadman Works Heard in New York

Frederick H. Cheesewright, an American pianist who features modern music, played Charles Wakefield Cadman's sonata in A major at his first New York recital of the season, at the Henry Miller Theater early in November.

When Jerome Howard, of London, recently delivered his successful program in Earl Hall, Columbia University, Constance Eberhart, soprano, accompanied by Gordon Stanley, gave variety to the entertainment with several Cadman numbers. She sang the "Spring Song of the Robin Woman" and "Her Shadow" from "Shanewis," and "Call Me No More."

Charles D. Isaacson in his series of opera concerts at the Stuyvesant High School this season has planned to give the American triptych, embracing Breil's "Legend," Hugo's "Temple Dance," and Cadman's "Shanewis," late in December.

Dilling's Third Appearance in Bloomington

Mildred Dilling, the harpist, has been engaged for her third recital in Bloomington, Ill. When she played there in a straight recital on April 12 last, the critic of the Pantagraph said in part: "The harp is an instrument of unusual charm and all too seldom heard, but in the hands of Miss Dilling its possibilities were most beautifully revealed. She is a proficient technician. Her playing is refined in expression and sentiment, and she is an artist in all senses of the word."

She has been re-engaged to give a recital before the Amateur Musical Club on January 15.

Helen Jeffrey Forced to Cancel Dates

Festered thumbs seem to be prevalent in Daniel Mayer's professional family. First through this cause Mischa Levitzki was forced to postpone his New York recital on Thanksgiving night and cancel other dates in Memphis, Des Moines and Toronto. Now it is Helen Jeffrey who is having like trouble. Miss Jeffrey will not be able to play throughout December, and consequently her New York and Boston recitals have been put off and her engagement with the Baltimore Symphony Orchestra has been canceled. For-

notes. Prolonged, these upper notes grew in charm, rather an unusual phenomenon in singers.—Utica Morning Telegram, December 4.

John Hand Enunciates Clearly

John Hand was warmly greeted by a large and appreciative audience in St. Louis at the Odeon recently when he appeared as soloist for the Apollo Club at its opening concert of the season. The tenor won for himself much praise from the music lovers of St. Louis, while the local critics commented as follows:

Keeping within the tonal picture, Tenor Hand's first endeavor was that wondrous "Cielo e Mar" from "La Gioconda," known to us as "The Address to the Sky and the Sea." The aria is a thankful one for voices of extraordinary range. In the tenor's English offerings the baritone quality of his voice found full recognition and enabled the cognoscenti in his audience to predict a great future for him in that he was following in the footsteps of all the great tenors from Max Alvary, Jean de Reszke, Francesco Tamagno and Enrico Caruso, each of whom originally were baritones and under noble and approved good masters were transformed into tenors.—Richard Spanner in the Globe-Democrat.

John Hand, a tenor new to St. Louis, was the soloist at the first concert of the season given by The Apollo Club, and he gave a program which, while simple enough to make a popular appeal, never lost the dignity that marks high class work. His offerings were of real musical worth. John Hand has a powerful voice, clear, vibrant, resonant in the high notes and of wide range, and always under perfect control. And best of all from the view point of a singer who would make a wide appeal he sings with clear enunciation. His operatic numbers were effective, and in songs of sentiment he stirs the emotions of his listeners.—Ernest E. Colvin in the St. Louis Star.

Patterson's Recital "Above the Average"

Many were the glowing tributes which were paid to Idelle Patterson by the critics of New York on the day following her song recital in Carnegie Hall on the evening of Sunday, November 14. Accompanying are but a few of the salient paragraphs which are to be found among the press notices covering this event:

Her voice takes on a roundness and sweetness far out of the usual, and her top notes are beautiful.—Sun.

So good is her diction in both French and English that not a word was lost.—Mail.

Idelle Patterson gave a recital that was much above the average.—World.

The applause was deafening.—Staats-Zeitung.

Miss Patterson has a clear, sympathetic voice which has nothing in the way of defect.—Telegraph.

In a difficult air from Mozart's "Magic Flute" her coloratura work had clearness and correct pitch in the high passages.—Herald.

She was particularly good in a French group and Brahms' numbers were sung with finish and musical insight.—World.

Werrenrath an Ideal Song Interpreter

"Werrenrath concert striking success, splendid voice, charming personality, pleased large audience, reception enthusiastic"—was the wire sent by the Anderson Music Study Club to voice their appreciation of Reinald Werrenrath when he appeared in recital in Anderson, Ind., November 29. Added to the enthusiasm of the audience was the appreciation of the critic on the Anderson Daily Bulletin, November 30, who said:

Mr. Werrenrath possesses a splendidly resonant voice of beautiful quality and great charm. He sings with rare feeling and a perfect command of his medium. His musical intelligence is of high order, his sense of style faultless. With a striking personality added to his musical gifts, Mr. Werrenrath proves himself an ideal song interpreter and easily substantiates his claim as America's foremost baritone. In Massenet's "Vision Fugitive" from "Herodiade," Mr. Werrenrath displayed to the full his perfection of phrasing and diction, while "Duna," an encore to the Salt-Water Ballad group, offered the vehicle for a striking exhibition of great color and sotto voce work. No happier selection from the whole galaxy of Metropolitan artists could have been made for the club's first recital.

Unfortunately, another December date, with the Haarlem Philharmonic Society at the Waldorf-Astoria, has been shifted to April.

"Her Dream" a Favorite Encore Song

The scarcity of good encore songs makes it difficult for singers to find a number that is just the right length and of the proper spirit. Small wonder it is, then, to learn when a song such as "Her Dream," by Frank Waller, appears that prominent artists everywhere are reaping applause with it. Among the host of singers who are using "Her Dream" may be mentioned Galli-Curci, Geraldine Farrar, John McCormack, Riccardo Stracciari, Rosa Ponselle, Sue Harvard, Lydia Lipkowsky, Idelle Patterson, Maggie Teyte, Myrna Sharlow, Emma Roberts, Rafael Diaz, Anna Fitzu, Harriet McConnell, Rosalie Miller, Charlotte Pegee, Helen Yorke, Berta Reviere, Ethelynde Smith, Minnie Carey Stine, Virginia Rea, Margaret Romaine, Margery Maxwell and Alma Peterson.

Speke-Seeley Pupils Sing

Among the recent activities of the pupils of Henrietta Speke-Seeley is the singing of Jennie L. Hill in a concert of the Larchmont Choral, December 9. She sang the "Inflammatus" and a group of songs. Two other pupils, Miss Morlang and Mrs. Jackson-Boeckel, contributed some charming two-voice songs at the Cameo Club, Waldorf-Astoria Hotel, November 30. They sang two-part songs, and each a group of solos at the Congress of States Society, Hotel Gregorian, December 9. December 10 the St. Cecilia Choral Club, of which Mrs. Seeley is conductor, gave a performance of "Trial by Jury," Miss Morlang singing the role of "Plaintiff," a part she has already done a dozen times.

Rosamond Crawford Scores on Tour

Rosamond Crawford, a gifted young pianist from the La Forge-Berumen studios, has been touring the South and Middle West with success. Miss Crawford, who possesses a lovely singing tone and a clear and highly developed technique, has been studying with Frank La Forge and Ernesto Berumen for the past three years.

WERRENATH DELIGHTS EVANSVILLE AUDIENCE

Baritone Given a Warm Reception—Local Artists Please— Weekly Organ Recitals

Evansville, Ind., November 30, 1920.—Reinald Werrenrath sang here before a large audience at the Memorial Coliseum on November 26. The recital was one of a series of notable musical events being given under the local direction of Anthony J. Lorenz. The baritone offered a splendid program and numerous encores were added in response to insistent applause. Harry Spier was the very capable accompanist and shared in the honors and success of the program.

Mr. Werrenrath included in his program the prologue to "Pagliacci," "Vision Fugitive" from "Herodiade," and numbers by Bononcini, Legrenzi, D'Indy, Ferrari, Keel, Thomas F. Dunhill, Robert Coningsby Clarke, Josephine McGill, Arthur Whiting and Walter Damrosch.

LOCAL ARTISTS PLEASE.

An attractive program was given at the joint recital of Mrs. Donald French, pianist, and Reginald W. Billin, baritone, which took place on the evening of November 22. Both of these artists have recently been secured as faculty members of the music department of the Evansville College and this recital marked their first formal appearance before an Evansville audience.

Mrs. French played two groups of numbers in which she revealed a splendid technical equipment and thorough musical understanding. Mr. Billin possesses a well trained baritone voice of particularly pleasing quality and his singing brought pleasure to his hearers.

WEEKLY ORGAN RECITALS.

Prof. James R. Gillette, municipal organist, played his first program of the season on the afternoon of November 25. The organ recitals will be given regularly at the Coliseum each Sunday afternoon throughout the winter.

M. L. K.

Mildred Wellerson's Triumph

Mildred Wellerson, the ten year old cellist, triumphed as soloist with the Cincinnati Symphony Orchestra, Eugene Ysaye conducting. It is almost impossible to describe the phenomenal success achieved by this gifted child. The applause was deafening while Mr. Ysaye embraced and kissed the child on the stage. She was recalled about a



MILDRED WELLERSON,

The child cellist who has created such an unusual success with her phenomenal playing.

dozen times and was compelled to add an encore. After the concert a banquet was given in honor of Mr. Ysaye and little Mildred, when Mr. Ysaye paid her a great tribute by saying, among other things, that she is already a wonderful young artist with the gift of God.

It is quite evident that the musical world has accepted Mildred Wellerson as an artist of high merit, not merely a marvel child, for besides the appearance with the Cincinnati Symphony Orchestra, she has also been engaged by the Chicago Opera Association to play under Marinuzzi, as well as with other organizations where merely child prodigies would not be accepted.

School Principal Honors Macbeth

A compliment was paid Florence Macbeth when she sang at the opening concert of the season's series of the Minneapolis Symphony Orchestra in the Auditorium at St. Paul, Minn., on October 21. The principal of St. Mary's School, Faribault, where Miss Macbeth graduated, hearing of her visit, secured a block of seats and with forty of the senior pupils made the fifty-mile journey to hear the school's most famous pupil. It was not until a lovely bouquet of flowers was handed over the footlights that Miss Macbeth knew of their presence, and then to their delight she insisted upon meeting them all after the concert.

Gertrude Tyrrell a Guest Artist

In the Assembly Room of the Cosmos Club, Washington, D. C., on November 30, Gertrude Tyrrell, concert pianist, was guest artist when the pupils of H. LeRoy Lewis, baritone, were heard in a song recital. While this was not the first appearance of Miss Tyrrell before a Wash-

ington audience it might be considered her best, as she played with interpretative mastery, making a lasting impression on her audience. Miss Tyrrell is leaving for the West to spend the Christmas season and will fill several engagements while she is in Milwaukee and Chicago. As teacher of piano in one of the leading private schools of Washington, Miss Tyrrell has a constantly growing prestige.

Gescheidt's Work Expands Greatly

Adelaide Gescheidt, founder and exponent-instructor of Vocal Art-Science, Standardized, finds her work greatly enlarged this season, the word "tremendous" fitly characterizing it. Judson House, who will be tenor soloist with the New York Oratorio Society on December 27, will also sing "The Messiah" four times in two weeks, in Washington and Worcester, and was heard in Paterson, December 2, in "The Redemption." His voice quality, style and dependability are fast being accepted as of the highest standard.

Miss Gescheidt's booklet on Vocal Art-Science, Standardized, has the sub-caption, "Teaches the Natural Functioning of Voice, the Ideal Quality of Normal Tone," and consists of twenty-four pages of very interesting reading matter relating to this subject. Some excerpts from it follow:

Voice is not a method of breathing, neither is it something that can be put or placed anywhere. It is a natural function—an electro-magnetic force—that depends on the sympathetic nerve system for its channel of expression.

Voice emission, to be normal, should happen without wilful physical assistance so that singing can be spontaneous—a truth—and a joy. . . . Miss Gescheidt's success with men's voices as well as with women's, proves a system scientific, definite and practical to all.

Nature provides the same laws for both sexes, and makes no discrimination or mistakes between the two.

Voice culture based on this science does away with any necessity to teach through imitation or otherwise, as is commonly supposed. . . . Vocal Art-Science Standardized assuredly claims and proves that nature intends that every one who sings must allow the vocal mechanism to operate in the same identical way, to have a dependable voice emission. . . . Anatomically singers may vary, for resonators are different in dimensions and qualities of tissue and bone, but this fact does not prevent the muscles from being adjusted and coordinated in exactly the same manner for everyone. If obstructions are in evidence in the vocal passages they can be removed by skillful surgery. . . . Nature, by her perfect arrangement of muscles at the back of the neck, where they have attachments to the fifth cervical vertebra of the spine, provides the means for conducting sympathetic vibrations from the larynx to the spinal column.

So many authorities carry the erroneous idea that low tones should be sung in the chest, and high notes in the head. This might be termed pitching the voice, rather than allowing it to function freely in all resonance places. . . . In direction and action, the emission of tone is the same for any note of the scale and any pitch in the range. In other words, all resonances should blend together with the myriads of overtones located in them, from the glottis to the tip of the nose and to the lips in any part of the range. In this way all danger of voice breaking at certain pitches is avoided, and registration is proven a useless procedure. . . . The lack of knowledge of true voice is the parent for shunning the English language in song, and the belief that the Italian or French are the only possible singing languages. . . . Singing correctly is a habit.

According to our efficiency and the capacity for developing it along the correct lines, are we able to win success. In the artistic use of voice on this normal natural production, one finds that art and science can never be separated. They move in perfect harmony.

Science plods its way by sure steps, each one proved and tested, while art travels to the mountain tops of imagination, feeling and intuition. Art is to singing what the mind is to the soul.

True art cannot exist unless it rests upon the pedestal of science. Art is the flower, science the roots and stems.

Mishel Pastro Scores in Chicago

Mishel Pastro, a distinguished member of this year's crop of new violinists, repeated the success he scored at his two recitals in New York, when he made his debut in Chicago, Tuesday, November 9, at the first of the Kinsolving Musicales in the Blackstone Hotel.

Herman Devries, critic of the Evening American, hopes "that this artist will often be heard in these parts where his talents will always be sure of a warm welcome. Pastro displayed the infallible technic of the launched, full-blown Auer pupil—interpretative style that is both elegant and sober; a tone of sunny, smoothly flowing fullness and an irreproachable intonation." Farnsworth Wright of the Herald Examiner claims that "Pastro was a revelation," while Ruth Miller in the Daily Tribune, thought that "his tone is his greatest asset and that his interpretations have a sweeping charm of passion and impetuosity."

A Sonnet to Namara's Beauty

After her New York recital this season, Marguerite Namara received the following sonnet written by Gustave Davidson:

There is no beauty that I have not met,
Worshipped or wondered at; no light of grace
Shed from a brow or flowing from a face
That has not left its ache, nor my heart set
Upon a farther star. My life's a debt
Pledged to an eager and unwearied chase
Pursuing loveliness, nor time nor space
May cry a halt, or limitation set.

Now from the far horizons and the near
There falls a rain of music. All the air
Vibrates with beauty of you, singing there—
Singing a love song of the yesteryear,
As though we too (the world forgot) alone
Could for a thousand futile worlds atone.

Tina Lerner's European Activity

Tina Lerner made her reappearance in Paris as the soloist with the Lamoureux Orchestra November 14, receiving a most enthusiastic welcome. She appeared at the Concerts Philharmoniques in Paris November 23 and will give two recitals of her own in the Salle Gaveau early in January. Miss Lerner is engaged for several concerts in Holland in December and in February will make an extended tour of Spain and Portugal where she is a great favorite.

William Wylie Sings for Zanesville Club

William H. Wylie, who is acting as director of the Community Chest Campaign of Zanesville, Ohio, was presented by the Matinee Musicale on Thursday afternoon, December 4. Besides explaining the work of the Community Chest, Mr. Wylie sang several songs, his voice being described by the critic of the Times Recorder as being "of singular beauty." Mr. Wylie was splendidly received and was obliged to add an extra number.

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WHAT THE JURY THINKS

[The music reporters of the New York dailies constitute the jury in the appended extracts from reviews which have appeared in local newspapers. Many operas, concerts and recitals are given in the metropolis, and on the following day the writers' views do not always correspond on the merits or demerits of the performers. Thus, this department is conducted for the purpose of reproducing some of the flat contradictions, showing that, after all, the reviews constitutes but the personal opinion of the reporter who covers the performance.—Editor's Note.]

Phillip Gordon, Pianist, December 3

Times Beethoven's sonata "Appassionata" challenged attention by technical competence. *Tribune* But the spirit of Chopin was not always conveyed to the audience.

Nancy Van Kirk, Mezzo-Soprano, December 7

American Miss Van Kirk sang with great charm. *Tribune* Sang pleasantly but in a rather monotonous style.

Detroit Symphony Orchestra, December 8

Herald The orchestra shows the results of good drill. It plays with precision, unanimity and balance, and with a fine, vigorous, broad style. *Times* The orchestra is an excellent body of musicians, although its tone can hardly be said to be, on the whole, of the finest quality.

American A symphonic body of which the home city (Detroit) may justly be proud. *Tribune* In the conductor's reading of the overture ("Oberon"), there seemed an excess of striving for effects.

Mme. Matzenauer with New York Symphony, December 9

Times There are few singers who can master it ("Oberon") as she did, by sheer weight and power of voice, by force and intensity of expression, by declamation and phrasing. *Herald* The singer of the concert was Mme. Matzenauer, who was not in good voice and sang with much labor and little style.

George Beach, Pianist, December 9

Evening Sun A decisive touch and bigness of style combined with a full tone to make his playing convincing and of unusual stature. *Telegram* He plays with understanding, but not with any great individuality.

"Parsifal," December 10

World But it was an enthusiastic audience and had ample reasons, for the performance was excellent throughout. *Herald* The performance was generally good, though not as smooth in all respects as might have been desired.

Emmy Destinn in "Tosca," December 10

Tribune Emmy Destinn sang the music with a dramatic fervor and vocal opulence truly thrilling. *Herald* Miss Destinn's voice was not in its best condition, and the tones were of uneven beauty, some being hollow and unsteady, while others were smooth.

Beniamino Gigli in "Tosca," December 10

Tribune Beniamino Gigli sang and acted with ease. *Herald* But his acting was merely a matter of form, and not very good form at that.

Evening Sun Mr. Gigli possessed a sturdy voice, a sympathetic personality and enough dramatic power to infuse Puccini's theatricality with distinct and individual emotion. *Globe* Again the top voice of this tenor was less satisfactory than his medium; his acting was less satisfactory still.

Morgan Kingdon in "Oberon," December 11

Herald Morgan Kingdon was commendable throughout the opera. *American* Had great difficulty in adhering to the pitch in mezzo-voice.

Arrigo Serato, Violinist, December 12

American A superb interpretation was his from first to last, sweeping in its plastic proportions, nobly expressive in its detail. *Tribune* Mr. Serato's contribution to the anniversary program was of a far lower order of merit. His tone was small.

Viola Cole-Audet, Pianist, December 12

American She not only played well but with an application of brachial energy calculated to emphasize that fact picturesquely. *Telegram* A conventional player, who never rises to more than moderate interpretative heights.

Aurore La Croix, Pianist, December 12

Evening Mail In one recital she is cool, impersonal, detached, suggesting the power that may come in maturity. *Evening Journal* She has developed rather distressing mannerisms.

May Peterson, Soprano, December 13

American Her voice has taken on added lustre. . . . From a purely musical standpoint her interpretations of old Spanish, Italian and French songs were delightful. *Times* Miss Peterson's voice was not in quite so satisfactory condition as when it was last heard here. A marked tremolo had supervened yesterday and had its unfavorable effect on songs.

Telegram She was in excellent voice. There is a caressing sweetness in her tone and she is more than a dispenser of beautiful sound. *Herald* Her voice was not at its best. It sounded tired and many of the tones were hard, while unsteadiness obtruded itself frequently.

Nelson Illingworth, Bass, December 14

Tribune He sang expressively and with excellent diction. *Herald* His voice is hard, his intonation often faulty.

Eight Boston Orchestra Dates for Seydel

Irma Seydel, that sterling young violinist who has won renown in this country and abroad, includes the following dates among her November and December concert engagements: November 22, soloist with the Boston Symphony Orchestra in Lowell, Mass., her eighth appearance with that organization; November 24, Boston Art Club; November 28, Brockton, with Margaret Matzenauer; December 1, Copple-Plaza, Boston; December 2, Boston City Club, and a church engagement in Boston on November 26. On November 3 Miss Seydel played with her usual fine artistry at a concert in Bray Hall, Newton Center, Mass.

Betsy Lane Shepherd's "Glowing" Voice

Through a strange coincidence, three halls in which Betsy Lane Shepherd has been singing lately have caught fire during her singing. Of course it was up to someone

to remark that "her glowing voice and warmth of temperament" were to blame, but the truth is really the opposite of this, for Mrs. Shepherd's voice and presence of mind were the means of preventing what might have been a serious catastrophe in one of the three instances. Although from the stage she smelled the burning wood and felt the heat from the fire underneath, she bravely finished her group of songs while the large audience remained blissfully unconscious of the impending danger. In the meanwhile provision had been made for providing a safe exit for the crowd, and the audience was told to file out quietly while Mrs. Shepherd calmly continued to sing until this was accomplished.

Past and Future Jollif Activities

Last year was Norman Jollif's first active one in the concert field, and that he filled a large number of engagements from the early part of February to the summer months will be evidenced from a perusal of the following: February 6, Salem, Mass. ("Elijah"); February 27, Holyoke, Mass. ("Rose Maiden"); March 6, New York City



NORMAN JOLLIF,
Bass-baritone.

(Mozart Society); March 11, Brooklyn, N. Y. (R. Huntington Woodman's chorus); March 18, New York City (Columbia University Institute of Arts and Sciences); March 23, Bridgeport, Conn. ("Children's Crusade"); March 29, Brooklyn, N. Y. (Oratorio Society); April 1, Red Springs, N. C. (McDonald College); April 2, Richmond, Va.; April 22, Mt. Vernon, N. Y. (Male Chorus); April 23, Newark, N. J. (Lyric Club, Arthur D. Woodruff, conductor); May 1, Tenaflly, N. J.; May 7, Springfield,

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Mass. (festival); May 11, Elizabeth, N. J. (Oratorio Society, in "Elijah"); May 25, Wooster, Ohio ("Beatitudes"); June 1, Elmira, N. Y. (Elmira Chorus); August 9 and 10, New York City (Columbia University Chorus, in "Creation" and Mystic Trumpeter").

A batch of press notices at hand tell of the success which the young singer scored with his audiences in the various cities mentioned above. "His phrasing is artistic," "Mr. Jollif has a deep bass of pleasing power and was thoroughly at home in his work," "He sang with a style and finish that marked him the thorough artist"—these are but a few of the tributes paid him by the critics in commenting upon his singing in the dailies.

The season 1920-21 is finding Mr. Jollif equally busy filling concert engagements, a few of the forthcoming ones being as follows: January 8, Brooklyn, N. Y. (Academy of Music); January 18, Newburgh, N. Y. (Choral Union, in "Samson and Delilah"); January 25, Lowell, Mass. ("Elijah"); January 26, Orange, N. J. (Musical Art Society); February 1, Englewood, N. J. (Choral Society); February 10, New York City (Columbia University Institute of Arts and Sciences); March 2, Pittsburgh, Pa. (Mendelssohn Choir, in "Hora Novissima"); March 13, New York City (Frederic Warren Ballad Concert).

Kuhnle Pupils Give All-American Programs

Laura Kuhnle is a teacher of singing and elocution in Philadelphia who has been most successful in instructing pupils desiring to sing in concert and recital, and uses exclusively compositions by American composers. For instance, a recital was given recently at which her students presented an entire program of songs by Mana-Zucca. The occasion was made doubly interesting by Mrs. Kuhnle's brief talk on the life and works of this gifted American musician. Another recital of compositions by Mana-Zucca will be given later in the season.

Mrs. Kuhnle's son, Charles Kuhnle, has been appointed organist at the South Memorial Church in Philadelphia, of which the new choir director is Charles Tracy. Mr. Kuhnle now is seventeen years old, and at the age of eight became a choir boy at the aforementioned church. All of his organ instruction has been under Vivian Ingle, of the Pennsylvania Conservatory.

Macbeth Draws Large Atlanta Audience

The choice of Florence Macbeth to open the Series Intime of the Atlanta, Ga., Music Study Club, proved a happy one, for so great was the demand for seats that every season ticket was sold out long before the close of the regular sale period. To avoid disappointing the many admirers of Miss Macbeth, whose advancement has been so notable during the past year, special additional seating arrangements were made for this one concert although even this step proved inadequate, so popular was the singer.

Kemper Plays at Hotel McAlpin

One of the engagements filled recently by Ruth Kemper, the talented young violinist, was that of December 2 at the Hotel McAlpin in New York when she assisted at a concert given by Stanley Adams. Miss Kemper played "Praeludium et Allegro," Paganini-Kreisler; "Legend of the Canyon," Cadman, and "Tambourin Chinois," Kreisler.

Alma Beck Wins Impressive Tribute

Alma Beck, who recently was brought to Parkersburg, W. Va., by the Elks to take part in a special memorial service and concert, was the recipient of a sincere tribute to her voice and art from the papers of that city: "Miss Beck sang with deep feeling, and her notes, flawless in purity and in richness of tone color, touched a responsive chord in every heart. Seldom has a voice of more exquisite quality been heard here," said one of the papers. Miss Beck has repeatedly been acclaimed as one of the most promising of the younger contraltos now before the public.

Arden Sings to 12,000

Cecil Arden, together with Destinn and Martinelli, was heard recently by 12,000 people at Madison Square Garden, New York. Miss Arden scored a splendid success by her singing of "L'eti Signor" from "The Huguenots." She then aroused the audience to the highest pitch of enthusiasm by her stirring rendition of "Dixie."

Theatrical Manager Praises Sylvia Cushman

Sylvia Cushman, contralto, was well received when she gave a song recital recently in Brookline, Mass. John Craig, the theatrical manager and producer of New York and Boston, is reported to have said that Miss Cushman not only has an excellent singing voice, but is a wonderful little actress.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serialim.

CARUSO'S THROAT.

"I should very much like to know what was the cause of the trouble in Caruso's throat the other evening when he was singing in Brooklyn. Was it because he strained his voice too much? I am a tenor and would be glad to know the cause so to avoid it in my own singing."

No, it was probably not from straining the voice, but most likely from some local weakness of a capillary, which is small (vein) only about the thickness of a hair. That it was nothing of any serious importance was shown by his being able to sing on Monday evening without apparent discomfort or injury to his voice.

HOW TO MAKE A PROGRAM.

"It would be of great help to me if you could tell me how a singer arranges a program. Must there be a group of heavy songs for the beginning, then lighter ones, and so on? Is there a regular rule? So many programs seem to be made after a certain formula that I wondered how it was done."

The usual way of arranging a program is to select the songs or numbers that the soloist can best interpret. Not all singers can sing "heavy" songs with pleasure to an audience, so it would be unwise to commence with them. Arrange your program carefully, but there is no particular rule for it. Too many heavy numbers, or too many light ones, or too many songs of the same general character become monotonous. Sing what you can do best.

AT WHAT AGE?

"At what age should you think a singer ought to retire from public work? Do you believe that a voice can last for thirty or forty years and be in good condition? We are discussing this question in our club and I should be glad to know what your idea is about it."

There can be no hard and fast rule as to when a singer retires from the stage, whether opera or concert. The time should be determined by the capability of the singer to do good work, the condition of the voice, etc. As you know, there are singers at present, for example, Mme. Schumann-Heink, who are no longer young, but whose artistic work and beautiful voice retain all the charm of former years. Then there are others whose careers should have been discontinued many years before they could be convinced they no longer had voice or charm of any kind.

In England the time that a popular singer finally retires from public life is practically when he or she is no longer able to totter upon the stage. Voice has nothing whatever to do with it; in youth they were favorites and in old age they are not to be "laid on the shelf." The writer heard some of the old-timers while residing in London, and not a note in the voice could be recognized, making really a pitiful spectacle of "what had been," and yet the audience applauded enthusiastically after all the numbers because years previously it had done so. A tenor—turning bright red and nearly bursting when he took a high note—was forced to sing an encore. Why? Because during his real career he had sung a special song that pleased the public and the tradition of it remained. When he began the same old song, the applause again nearly overpowered the voice and orchestra. In America the public is not so faithful to old customs; people here like to listen to good singing, good voices, good technique and good music. But the English are not so

particular. A silly ballad will be such a favorite that it must be included on every program of the one special singer who brought it into public notice. One young woman who was a great favorite at certain concerts, had a song about a little bird that wagged its tail and laid eggs, neither tune nor words being worth anyone's singing or hearing, yet the tail wagged and eggs were laid all of one season and may possibly be going on now for all one knows.

HERR LUDWIG.

In reference to a question about Herr Ludwig the Information Bureau is in receipt of another communication of interesting facts about him. For this the Information Bureau is indebted to A. R. Frank, of Boston, Mass.

Herr Ludwig's name is William Ludwig and he was born in Dublin, the date not given. For many years he was associated with English opera companies; in the spring of 1876 with the Carl Rosa Opera Company; 1879 with Blanche Cole's Opera Company. He sang the Vanderdecken in "The Flying Dutchman" in J. W. Turner's company in Birmingham, England, then was in America for some time, and from 1886 on was with different companies in New York, Chicago, etc. Again with the Carl Rosa Company on his return to England, he again sang Hans Sachs at Manchester, April 16, 1896, also at the Garrick Theater, in London, January, 1897.

TO PRACTICE WITH VIOLINIST.

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HARMONY AND COMPOSITION.

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If you will write to the Board of Education, 500 Park Avenue, New York City, you will receive details of the music taught in the evening public schools. The subject is taught, but in the catalogue at hand only the general term "music" is given.

"LITTLE HOUSE OF DREAMS."

"Can you give me the name of the author of 'Little House of Dreams?' Will thank you very much if you can." Seneca Pierce is the author.

WHEN WILL HE RETURN?

"Can you give me the address of Jascha Heifetz, and also that of his family? Could you please tell me his age and when he will return to the United States?"

The address of Heifetz is care of the Wolfsohn Musical Bureau, 1 West 34th street, New York City. He was born in Vilna in 1899. He will return to America in 1920-1921.

MISCHA ELMAN.

"Would you kindly tell me when Mischa Elman will return to the United States? This information will be greatly appreciated."

Mischa Elman will not be in the United States either this or next year and his return is very uncertain. His manager is R. E. Johnston.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Houston, Texas, November 10; Dallas, Texas, January 12.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, February, March and May.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, Bay City, Texas.
Normal Class, August 25.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo., entire season beginning Jan. 5, 1921. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ., Enid, Okla.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Carrie Munger Long, MacBurney Studios, 608 Fine Arts Bldg., Chicago, Ill. Classes held monthly beginning August 20, September, October and November.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago.
Entire season, Chicago, beginning October 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex., Jan. 1, 1921.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. H. B. Watson, 124 East 11th St., Oklahoma City, Okla., October 15, Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Fort Hays, Kansas Normal School, Hays City, November 15; Topeka, April, 1921.
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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CINCINNATI YOUNG PEOPLE HAVE ORCHESTRAL SERIES

School Children Show Their Keen Appreciation—Mrs. Beach Plays for Woman's Club—Tecla-Vigna Applies for American Citizenship

Cincinnati, Ohio, December 1, 1920.—The first of a series of young people's concerts, by the Cincinnati Symphony Orchestra for the benefit of the school children, was given at Emery Auditorium on the afternoon of November 30. There were about 2,000 children present aside from a number of grown-ups, and the entire program was most delightfully played and as fully appreciated. The orchestra, under the direction of Modest Alloo, was up to its usual standard, and the interpretation of the several numbers was given by Thomas James Kelley, of the Cincinnati Conservatory of Music faculty. His understanding of the numbers, combined with his knowledge of the child, made his remarks very much appreciated. The concert was in all respects a success.

MRS. BEACH PLAYS FOR WOMAN'S CLUB.

A large audience was delighted with Mrs. H. H. A. Beach, the celebrated pianist-composer, who gave a concert at the Cincinnati Woman's Club on the afternoon of November 30. The concert was made up of her own compositions, and her playing brought forth marked applause. In addition to being a musician of wide experience, Mrs. Beach has a fine technique, and the performance was a demonstration of her musical ability.

TECLA-VIGNA TO BECOME A CITIZEN.

Mme. Tecla-Vigna, who has resided in this country since 1882, has made an application for citizenship papers. She is a well known musician and has made a reputation in her years of residence here.

SEIDEL STIRS UP MORE ENTHUSIASM.

There was a most delightful surprise in store for those who were fortunate enough to have been present at the recital of Toscha Seidel, the young Russian violinist, who appeared at Music Hall on the evening of November 23. It was the second of the artist series, and proved to be a most delightful event. He is a genius of the true type. The mastery of his touch, his technique, his deep feeling, are all exemplified in a manner that marks him as a young musician of uncommon talent and a deep appreciation of the possibilities of the instrument he plays. The program included chaconne by Vitali; concerto in E minor, Mendelssohn; romance in G minor, Beethoven; minuet, Paderewski-Auer; Turkish march, Beethoven; "Gypsy Airs," Sarasate. The audience was very enthusiastic in its appreciation of the artist, and he played a number of encores, which were received with delight.

SOLOMON BRAUNSTEIN.

A concert was given at the Odeon on the evening of November 28 by Solomon Braunstein, cantor of the Hebrew Synagogue in Budapest. The proceeds are for the war sufferers in Europe. He sang, in addition to a number of traditional Hebrew songs and laments, some classic songs and operatic arias.

NOTES.

Ernest R. Kroeger, the well known American composer and pianist of St. Louis, spent some days in Cincinnati recently, where he had not visited for twenty-one years. He was entertained and renewed old friendships, and appeared in a recital at the residence of Mrs. Larz Anderson, where he was assisted by Mr. and Mrs. Thomas James Kelley, of the Cincinnati Conservatory of Music faculty.

Stainer's "The Daughter of Jairus" was sung by the men and boys' choir of the Church of the Advent, Walnut Hills, under the direction of Gordon Graham, on the evening of November 28. This cantata has not been heard here for a number of years.

The members of the Norwood Musical Club gave a program on November 23 at the Carnegie Library Hall. Grace G. Gardner gave a lecture on "Music of the Ancient Americans," and a reading of "Hiawatha's Wooing" was given by Mrs. John L. Barker, with Rose Gores Rockwell at the piano.

The choir of St. Thomas' Church gave Garrett's "Harvest Cantata" on the afternoon of November 21. This was the first time the cantata was heard in this city. The choir was under the direction of Hugo Sederberg.

"Ruth," the sacred cantata by A. R. Gaul, was given on November 28 by the choir of the North Side Christian Church.

The Christ Church choir gave the first musical service of the season on November 28. The selection was "Seed Time and Harvest," by Myles B. Foster. W. W.

Antoinette Ward Pupils Give Recital

Modena Scoville, Constance Hulsman, Milton Katz, Miss Zang, and Gordon Phillips collaborated in a recital of piano works at the Antoinette Ward studio, December 10. They played standard works by Chopin, Bach, MacDowell, Debussy, Philippe, Schumann, Rachmaninoff, Rubinstein, etc., the climax of the afternoon being young Mr. Phillips' playing of the Liszt concerto in A, with Miss Scoville at the second piano. Little Milton Katz has pronounced piano talent; he cannot reach the pedals but nevertheless obtains a good legato. All these young pianists played from memory, never faltering, and Miss Ward deserves high praise for obtaining such uniformly superior results. Musically intelligent, technically clear, every number had merit, and the listeners realized and praised this in the usual way.

Mildred Graham a Well Equipped Singer

Mildred Graham was one of the soloists at the concert given by the Singers' Club of Cleveland (Harvey B. Gaul, director) in Masonic Hall on December 2. In reviewing the event the next day in the Cleveland Plain Dealer, James H. Rogers said that Miss Graham is a well equipped and accomplished singer; that her voice is a soprano of much power and it possesses, as well, sympathetic and expressive quality. Mr. Rogers further stated that Miss Graham is a song interpreter of skill and resource. He also said that the air from Gounod's "Queen of Sheba" was sung with fine ardor, and that the storm of applause it evoked was well merited.

Galli-Curci Popular in Asheville

Asheville, N. C., December 8, 1920.—Amelita Galli-Curci appeared here in recital November 23 before what was probably the largest audience ever assembled in this city for an artist concert. According to the Asheville Citizen, the audience numbered nearly 3,000. Two hundred seats were added to the stage and many people were turned away, unable to secure admission.

The artist won a great ovation, her wonderful singing and phenomenal voice charming her audience. Mme. Galli-Curci was brought to Asheville by Alva H. Lowe, a leading music teacher and a man who is doing much to further the cause of good music. E. W. H.

Mary Jordan Sings with Boston Orchestra

Mary Jordan was chosen as the soloist for the concert given by the Boston Symphony Orchestra in the Brooklyn Academy of Music on the evening of Friday, December 3, when the contralto sang beautifully the Saint-Saens aria "My Heart at Thy Dear Voice," from "Samson and Delilah." Her other number was "Oh, My Son," from Meyerbeer's "The Prophet."

WHERE THEY ARE TO BE**American Syncopated Orchestra:**

Hutchinson, Kan., January 3.
Denver, Col., January 5.
Boulder, Col., January 6.
Cheyenne, Wyo., January 7.
Laramie, Wyo., January 8.
Ogden, Utah, January 10.
Salt Lake City, Utah, January 11.
Pocatello, Idaho, January 12.
Boise, Idaho, January 13.
Baker, Ore., January 14.
Walla Walla, Wash., January 15.
Spokane, Wash., January 16.
Yakima, Wash., January 17.
Bellingham, Wash., January 18.
Vancouver, B. C., January 19.
Seattle, Wash., January 20.

Axman, Gladys:

Boston, Mass., January 9.
Campbell-McInnes, J.:
Toronto, Can., January 4-6.

Cortot, Alfred:

Philadelphia, Pa., January 3.
Washington, D. C., January 4.
Baltimore, Md., January 5.
Montreal, Can., January 10.
Three Rivers, Que., January 11.
Kenosha, Wis., January 15.
Chicago, Ill., January 16.
Cleveland, Ohio, January 18.
Buffalo, N. Y., January 20.

Craft, Marcella:

Decorah, Ia., January 14.
Cape Girardeau, Mo., January 18.

Curtis, Vera:

Boston, Mass., January 6.
New Haven, Conn., January 11.
Rochester, N. Y., January 20.

D'Alvarez, Marguerite:

Milton, Mass., January 7.
Cleveland, Ohio, January 10.

Fanning, Cecil:

Saskatoon, Can., December 30.
Portland, Ore., January 3.
Lewiston, Idaho, January 5.
Monrovia, Cal., January 17.
Riverside, Cal., January 18.
Hollywood, Cal., January 20.

Fischer, Adelaide:

Newark, N. J., December 26.
Lakewood, N. J., December 30.

Graham, Mildred:

Plainfield N. J., December 30.
Jersey City, N. J., January 1.
Wilmington, Del., January 2.
Norristown, Pa., January 19-20.

Hambourg Trio:

Toronto, Can., January 4-6.
Kingston, Can., January 10.
Bridgeport, Conn., January 12.
Williamstown, Mass., Jan. 13.

Hollander, Harrison:

Reading, Mass., January 14.

Jollif, Norman:

Brooklyn, N. Y., January 8.
Newburgh, N. Y., January 18.

Jones, Ethel:

Chicago, Ill., December 26.

Jordan, Mary:

Orange, N. J., January 7.
Norfolk, Va., January 10.
Buffalo N. Y., January 18.
Troy, N. Y., January 19.

Kubelik, Jan:

Boston, Mass., January 9.

Lazzari, Carolina:

Albany, N. Y., January 12.

Letz Quartet:

Philadelphia, Pa., January 2.

Cambridge, Mass., January 7.

New Haven, Conn., January 8.

Rochester, N. Y., January 11.

Greenfield, Mass., January 18.

Northampton, Mass., January 19.

Dobbs Ferry, N. Y., January 20.

Levitzi, Mischa:

Joplin, Mo., December 30.

Canton, Ohio, January 3.

Buffalo, N. Y., January 4.

Cleveland, Ohio, January 6-8.

Akron, Ohio, January 7.

Toronto, Can., January 17.

Maier, Guy:

Boston, Mass., December 23-24.

Fall River, Mass., December 26.

Boston, Mass., January 19.

Moncrieff, Alice:

Bridgeport, Conn., January 12.

Namara, Marguerite:

Elmira, N. Y., January 10.

Ornstein, Leo:

Havana, Cuba, December 27, 30.

Havana, Cuba, January 2.

Philadelphia, Pa., January 19.

New Orleans, La., January 22.

Pattison, Lee:

Boston, Mass., December 23-24.

Fall River, Mass., December 26.

Boston, Mass., January 19.

Patton, Fred:

Chicago, Ill., December 26.

Worcester, Mass., December 28.

Norwich, Conn., January 3.

Washington, D. C., January 12.

Stopak, Josef:

Elmira, N. Y., January 10.

Van Vliet, Cornelius:

Albany, N. Y., January 12.

ACROSS THE COUNTRY

(Continued from page 43.)

of recreation and sightseeing. Miss Pauly's studio is in the Auditorium of the Central School.

Mrs. Robert Seymour delighted the Junior Music Club last Saturday with a scholarly address concerning community festivals as a form of art. Little Evelyn Brown danced her original "Bubble Dance" which won prolonged applause.

At the Presbyterian Church on Sunday evening, a capacity house greeted the harvest musical which took the place of the regular sermon. Those who participated were Prof. Koerner, Mrs. Eugene Romfh, Percy Long, Maurice Karp and Mrs. John Livingstone. L. D. Gates is choir director.

J. T. Miller, pianist from Kansas City, Mo., spent several days in Miami en route to Jacksonville, where he expects to enter into the musical activities of that city.

Vilona Hall, founder and director of the Philharmonic Orchestra, was tended a surprise party when her pupils and their parents assembled at her studio in the Havlin building and showered her with presents as an evidence of their appreciation of her services. Thelma Peterson made the presentation speech and Mme. Hall ably replied.

Norfolk, Va.—(See letter on another page.)

Rutland, Vt., December 4, 1920.—The Fleck Grand Opera Company gave Verdi's "Il Trovatore" at the Playhouse, November 22. Dorothea Edwards, Marguerite Marlboro, Ernest Davis and Henry Kelly were excellent in the principal roles, and the conducting of Signor Leotti was spirited.

San Antonio, Texas, November 24, 1920.—At the convention of the State Federation of the Women's Clubs held November 15-20, one evening was devoted exclusively to music and was termed "Fine Arts Evening." The program was arranged by Mrs. Eugene McNutt, of Waco, chairman of the music committee, and Mrs. Harriet Richardson Gay, chairman of program committee of the Texas Music Federation. The participants were Lucas Cerna, violinist; Julien Paul Blitz, cellist; John M. Steinfeldt, pianist; Mary Aubrey, contralto, and Lulu Richardson Dean, soprano. The accompanists were Emmie Giesecks and Walter Dunham.

Mrs. E. L. Hertzberg introduced at an informal recital in her home, November 19, Bertram Simon, violinist, of New York. Mr. Simon has been associated with David Mannes both in the school of music and in the settlement work of Americanization through the means of music. He is an excellent musician and a most welcome addition to San Antonio. The program consisted of the Lekeu sonata, the Schubert-Wilhelm "Ave Maria," Dvorak-Kreisler "Slavonic Fantasia," the Kreisler rondino on a theme by Beethoven, "Oriental" by Cui, "On the Wings of Song" by Mendelssohn-Achorn, and "From the Canebrake" by Gardner. Admirable support was given at the piano by Walter Dunham.

The Thomas School entertained with a recital, November 19. The program was given by pupils of Martha Mathieu, voice; Marjorie Will, expression; Mrs. M. Vines, piano, and Ernst Thomas, violin.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Grainger Returning from Cuba

Percy Grainger, the Australian pianist who made his first appearance in Havana on December 16, was scheduled to play again on the 19th and also on December 21. He was then due to return to the States to make a tour of the South. As usual, Mr. Grainger will be filling many return engagements. The demand for this artist increases greatly each season.

Lazaro's Carnegie Hall Recital

On Sunday afternoon, December 26, at Carnegie Hall, Hipolito Lazaro will give an extremely varied and interesting program of the song literature of five or six different countries. There will be two assisting artists—Mercedes Padrosa, a Spanish pianist, and Hector Cabral, the Peruvian violinist.

Selma Kurz to Sing in America

Selma Kurz, the renowned Viennese coloratura soprano, will make her first appearance in America on Sunday evening, January 9, in the Hippodrome, as soloist with the National Symphony Orchestra.

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CHICAGO OPERA ELECTS OFFICERS

Max Pam Resigns from Executive Committee Because of Other Duties, But Will Still Remain Vice-President

Herewith are published the statements issued last week by Harold F. McCormick, president of the Chicago Opera Association, and Max Pam, vice-president, and which speak for themselves:

MR. MCCORMICK'S STATEMENT.

At a meeting of the directors of the Opera Association held yesterday (December 13) for election of officers and executive committee, the following officers were elected: Harold F. McCormick, president; Charles C. Dawes, vice-president; Max Pam, vice-president; Charles L. Hutchinson, treasurer; Stanley Field, secretary.

Mr. Pam advised me many months ago that during the year 1921 he expected to absent himself from Chicago for a considerable period of time and would not be here at any time during the season of 1921 and, therefore, had decided at the end of this season to withdraw from the active participation in opera matters required of the chairman and a member of the executive committee.

Under date of November 8, Mr. Pam definitely confirmed his purpose in this regard, and in view of the fact that all plans and preparations for the pending season had been perfected, requested that at any meeting of the directors, whenever a quorum is available, for the election of officers and executive committee, he not be considered for re-election as chairman and a member of the executive committee; and that a successor be elected who will be able to have participation in opera activities during the present season in the preparation of the plans and program for the season of 1921.

Accordingly the following executive committee was elected: Charles C. Dawes, chairman; John J. Mitchell, Samuel Insull, F. D. Stout, E. F. Swift, R. T. Crane, Stanley Field, Harold F. McCormick. Mr. Pam will continue as vice-president and as a director of the Opera Association.

Just before leaving for New York, Mr. Pam dictated the following statement:

MR. PAM'S STATEMENT.

I have seen Mr. McCormick's statement. I have only this to add: As to the present season I would say that the plans and repertoire prepared and perfected for this season in my judgment give Chicago a most remarkable and distinguished season of opera, and should attract capacity response.

The organization deserves the fullest possible support, especially in Chicago. The deficits which have been generously borne by guarantors, and principally by Mr. and Mrs. Harold F. McCormick, have been exceptionally large; the last two years the deficit each year being in the neighborhood of \$350,000. This should not recur, and I believe the present season should show a very decided reduction in the deficit, and in another season or two the deficit should with proper support entirely disappear.

A most interesting development in the activities of this organiza-

tion is, that there has now been established the policy of bringing this wonderful art, produced in a wonderful way by this wonderful organization, to many of the principal cities west of Chicago, including the Pacific Coast, thus establishing for this organization a unique and distinctive place and influence in the education, development and enjoyment of this great art (and I hope as an enduring institution) between Chicago and the Pacific Coast, as well as in New York.

It is needless to say that my interest in the organization and its success is keen and undiminished, and that whenever and wherever I can, I will be of service.

Kerekjarto to Play at the Metropolitan

Duci de Kerekjarto, the young Hungarian violinist, who won such favorable comment from the critics and so much enthusiasm from the public in his three Carnegie Hall recitals, has been engaged for an appearance with orchestra at the Metropolitan Sunday night concerts, on January 30.

Second New York Trio Concert January 8

The New York Trio, consisting of Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist, announces that the date of the second subscription concert has been changed from Monday evening, January 24, to Saturday evening, January 8, at Aeolian Hall.

Manen's Recent Engagements

When Joan Manen, the Spanish violinist, appears with the New York Philharmonic Orchestra on January 2, he will play the symphony "Espagnole" of Lalo. Mr. Manen has been engaged by the Bohemians for December 26 at the Biltmore Hotel.

Minneapolis Master Class for Schoen-René

Mme. Schoen-René, the distinguished authority on voice, will hold a master class in Minneapolis from December 27 to January 13, after which she will return to New York and reopen her studio on January 15 at 60 West Fiftieth street.

William Simmons Sings at Commodore Hotel

William Simmons, the baritone, scored a success with songs by Hawley, Nevin, Lohr and Huhn at the concert given recently by the Legion of Honor in New York City at the Hotel Commodore.

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TWO INTERESTING OPENINGS LAST WEEK.

Mitzi, that delightful little comedienne is again singing and dancing to her host of admirers. This time she appears in "Lady Billy" at the Liberty Theater, a melodious musical comedy that gives her every opportunity to be as clever as she likes. The premiere took place on December 14, and what an ovation she had! Henry W. Savage, the producer, was there and came in for a full share of the congratulations. Harold Levey, the young composer, conducted the orchestra, and he, too, was pulled before the curtain, as was also Zelda Sears, the playwright. The critics seem to have enjoyed themselves likewise, and some of them so far as to say it was the most original and brightest musical comedy in which Mitzi has ever appeared, and never have her very charming talents been displayed to better advantage.

"Mixed Marriages," by St. John Ervin, was presented at Bradhall Playhouse on the same evening. It is not surprising, since this English dramatist is such a vogue these days, that an early play by him should be revived. "Mixed Marriages" was first played in New York over nine years ago and later was presented as a chief attraction in the repertory of a company of Irish players. However, that has been a long time and the present offering has the air of being something new. This play is one of Ervin's first efforts, and in many ways is inferior to both "John Ferguson" and "Jane Clegg" but this is merely an individual opinion and does not imply that "Mixed Marriages" is not interesting, for it is intensely so! It was splendidly acted and staged. Margaret Wycherly as "Mrs. Rainey" gave a superb interpretation to the role. Augustine Duncan and Rollo Peters are also in the cast. It is to be hoped that this play will find larger quarters, and soon be moved up town.

WORLD PREMIERE OF "DEBURAU."

David Belasco will present Lionel Atwill as a star in "Deburau" at the Belasco Theater, tonight, December 23. This performance in reality will be a world premiere of one of the most widely discussed plays that ever came from Paris. Sacha Guitry, the author, played the title role while German guns were pounding shells around him. Since the war the Comedie Francaise has been trying to induce him to permit its presentation in that historic playhouse. Granville Barker made the adaptation and Mr. Belasco is the first to reveal its poetic beauties in English.

"Deburau" moves around the brilliant career of the greatest pantomime actor of all time, Jean Gaspard Deburau, the scenes recreating the romance, the art, the humanity, the mercurial character of the Parisians in 1830, when Hugo, Chopin, De Musset, Gautier, Dumas and George Sand were young.

For Mr. Atwill's support Mr. Belasco has assembled a cast of more than 100 players.

ARTHUR HOPKINS REVIVES "THE BEGGAR'S OPERA."

If the scenery and company arrive in this country on schedule time, one of the most interesting events in the annals of musical comedy will take place this week, that of the revival of "The Beggar's Opera." On Christmas night, Arthur Hopkins has promised to give music lovers a treat, rarely experienced. The little Greenwich Village Theater will house this parent opera from which all musical comedies of the present have drawn their forms and inspiration. So interesting is its history that too much space cannot be given to the importance of the coming of this revival, the real beginning of musical entertainment, as we know it. To state that its influence has been felt for nearly two hundred years is putting it mildly.

The author of "The Beggar's Opera," John Gay, was a contemporary of Pope and Swift, and belonged to that coterie of wits and satirists that has made the eighteenth century in English literature a period of interesting study for students, and in fact cultivated persons all over the world. Its brilliancy was not without its vulgarity and brutal thrusts, as is always the case when satire is employed. Consequently, John Gay was not unlike Swift and Pope, his friends, in this respect.

John Gay held a certain social position in English society due to his reputation as a wit and clever dabbler in verse, which was not overly difficult, for in those days persons of gentle birth thought it clever to patronize men of letters and makers of rhyme. Gay held various positions at various times but none of any special importance, so that finally he was forced from lack of other means of livelihood, to devote himself entirely to writing. A few plays, both comedies and tragedies, were his record up to this time, but none of them possessed any literary value and

but for "The Beggar's Opera," would have died with John Gay.

The plot for this remarkable opera was not altogether spontaneous, but was the result of many helpful suggestions from Gay's circle of friends, particularly Dean Swift. The opera is written in pastoral form, a clever satire depicting the times, especially the political corruption so rampant in those days. Underlying the entire theme is human frailties exposed to the clear light of biting satire.

In 1727 the musical comedy was produced by John Rich in Lincoln's Inn Field Theater. Its ballads, numbering fifty odd, with their sparkling wit and humor, startled London and soon became the rage. Nothing like it had ever been produced on any stage. Speaking in the vernacular of today, it was a "smashing hit." Society was mad about it. In other words it was the vogue. We can also accord this phenomenal ancestor a "record run"—something like sixty odd performances in succession. This seems strange nowadays with "Lightnin'" having passed its one-thousandth performance and "The Gold Diggers," with Ina Claire, its five hundredth; but in those good old days before George III, a few nights or say a week's run was unthinkable. About 1751 at the Nassau Street Theater in this city, "The Beggar's Opera" was given with great success, and if chroniclers are correct, it was the first "musical show" ever seen in America. This old theater was located on Nassau Street near John and Maiden Lane.

Do not be alarmed and think this clever musical bit will be antiquated and might prove tiresome. Arthur Hopkins



Photo © Strauss Peyton

MITZI

In "Lady Billy" at the Liberty Theater.

is bringing over the entire English company and scenery that constituted the revival last spring in Hammersmith's just outside of London at the Lyric Theater. The present arrangement is by no less a person than Arnold Bennett, who has retained almost entirely the ancient flavor of the eighteenth century. Frederick Austin has furnished new touches for the famous old ballads. What a treat is in store! All music lovers are truly grateful to this resourceful producer, Arthur Hopkins, and his arrival is awaited with the keenest interest.

MARGARET ANGLIN AND NEW YORK ORATORIO SOCIETY TO PRESENT "IPHIGENIA IN AULIS."

Through arrangement with the New York Oratorio Society, Margaret Anglin will present for the first time in this city the "Iphigenia in Aulis" of Euripides, at the Manhattan Opera House, on April 4, 1921, with the musical setting especially composed by Walter Damrosch and dedicated to Margaret Anglin for her historic production of this classic at the Greek Theater in Berkeley, Cal., during the Panama-Pacific Exposition in 1915. The music will be interpreted by the Symphony Society Orchestra, full concert strength, under the direction of the composer.

In no way will Miss Anglin's performance of the "Iphigenia" interfere with her present success in "The Woman in Bronze," now playing at the Frazee Theater, which will be suspended by special arrangement with Harry Frazee for one night only and resumed again on April 5 until the end of the season.

Miss Anglin will assume the title role in the "Iphigenia" offering it without mask, corthuus or the pantomime employed by the original Greek, her aim being to reproduce the dramatic content of the classic and not its outward form. The star's previous productions of the Greek plays took place at Carnegie Hall in 1918 when she gave the "Electra" of Sophocles and the "Medea" of Euripides. Preceding this she appeared in the Greek dramas at the Berkeley Theater in 1910, 1914, and 1915.

DELYSIA.

This is not going to be a long winded story about Delysia's charms as seen in the newest production of Comstock and Gest, "Afgar," for the reviewer agrees with the interlogue "Wait and See What You Shall See!" The

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critics certainly did their share in praising the charming lady, but truly there is much yet to be written about this fascinating acquisition from the French stage. There is certainly nothing to be seen at local theaters to compare with her in style or originality. The remark that she can sing is not something we alone have thought of, for everyone agrees to that; but that she reminds one of a certain prima donna, in her use of an unique pianissimo, is most obvious. The production is in every way equal to the great pageant, extravaganza, or spectacle, or whatever you wish to call "Mecca" at the Century Theater, and adds another laurel to the managerial firm of Comstock and Gest.

"DADDY DUMPLINS."

This charming little play about "kiddies" and for the "kiddies" is the second offering of the season by the young playwright, Earl Carroll. Only with this last effort he has as a co-worker George Barr McCutcheon. It is a simple story, simply and yet convincingly told. "Daddy Dumplins" is a dear old man with lots of money, a big, fine country house and not a soul in the world to care for, so he sets about to order for himself a ready-made family. By the time the play opens, there are six adorable children having the time of their lives with their rich old adopted Daddy, who of course is Maclyn Arbuckle. There are tears and laughs, but best of all those splendid stage children. Young Andrew Lawlor, Jr., is a delight; Elizabeth Gulick is adorable. It is a great play for children and Mr. Carroll has promised extra matinees during the holidays. Maclyn Arbuckle has never played a more sympathetic part during his long and very active career and will certainly add the role of "Daddy" to his list of successes. This play has been booked for a very limited engagement and will probably go on tour right after the new year.

"BAB."

This delightful comedy has been playing at the Park Theater for nine weeks. Who has not read those charming stories by Mary Roberts Rinehart and enjoyed the quaint philosophy of a sixteen-year-old? Edward Childs Carpenter dramatized the novel and created a role for Helen Hayes that gives her an opportunity to display her ability as an actress, as is afforded in nothing else that she has yet attempted. Owing to the very congested condition that exists at the present time at the metropolitan theaters, "Bab" will soon go on tour to give way for the revival of "Erminie," the comic opera. George C. Tyler is the producer of both "Erminie" and "Bab." January 3 is the possible date for the premiere of "Erminie."

"HONEYDEW."

"Honeydew," the Zimbalist play with music, presented by Joe Weber at the Casino, opened its New York engagement the first week in September. From that time, this production has been declared one of the big substantial musical "hits" of the season. Not for one moment has it dropped in its popularity. There are many reasons that can be attributed to this condition. First, and foremost in our minds, is the splendid manner in which Joe Weber presented this musical comedy. Not one single detail has been overlooked in the beauty of the scene, the costuming, or the charming chorus. So rare in musical comedies, Joseph Herbert has written a real story and most singable lyric for the much talked of music by Zimbalist. "Honeydew" is more like the old musical comedy of fifteen, or say ten, years ago and not the revue type that is so rampant these days and that the public is weary of. Ethelind Terry, with her smile, her dancing and voice is delightful. Her youth and freshness go far in making this production what it is. This young miss will be remembered for her splendid work as Eleanor Painter's understudy in the Shubert revival of "Florodora" last spring, and, to one mind, at least, to sing as Painter's understudy is no easy task for anyone. Miss Terry must watch her voice carefully. She has unusual ability and not for one moment should she give up serious study. In the cast is another good singer, Dorothy Follis, known to our readers as a concert singer; she has several numbers that show her good qualities to pleasing advantage. Then there is Hal Ford at his best; also Sam Ash, and Theresa Maxwell Conover, who by the way is charmingly funny as Mrs. Vanoni. How cruel in these times of stress that they let her drink all those "prop" cocktails. It will be many months before the Casino will be available for another show. Joe Weber has promised extra matinees every day during the holidays.

CHRISTMAS SHOPPERS ENJOY "GOOD TIMES" AT THE HIPPODROME.

Charles Dillingham's colossal spectacle, "Good Times," at the New York Hippodrome, with its daily matinees, has been the Mecca of Christmas shoppers during the past fortnight, and among the holiday bookings are included several large parties for debutantes, social organizations, school and church fraternities. The new features prepared for the holiday season of "Good Times" include a new novelty by the Pender Troupe of Pantomimists from the London Drury Lane Theater; a dancing specialty by Mlle. Natalie and the corps de ballet of 200 dancers, and comedy interludes by Ferry Corwey, "Poodles" Hanford, Joe Jackson and Marceline. The three prima donnas—Belle Story, Nanette Flack and Virginia Futrelle—also provide a regular change of program, and the water sprites enliven the grand aquatic finale with new thrills.

NOTES.

At the Morosco Theater, December 10, four one-act plays were given under the auspices of the League of American Pen-Women—"P's and Q's," by Ann Nathan Meyer; "The Door of Miracles," by Ruth Murray Underhill; "Euphemist," by Elizabeth Algaie, and "White Tulips," by Fair Van Valkenburgh Villars. These plays were much enjoyed by large audiences.

On the same afternoon at the Garrick Theater, two plays of Rabindranath Tagore were given to a capacity and curious audience—"The Sacrifice" and "The Post Office"—and after witnessing these performances the critics and even the lay members feel that the presented plays would make better reading at home by the fireside. The consensus of opinion is that much of the beauty of the poetry of the Eastern poet is lost in the stage versions. There was a bright spot in the afternoon, however, for the very interesting poet was there bidding his guests "Good afternoon" and of course that was something; a smile from the great is always flattering. These matinees were repeated for the first three afternoons the following week.

Marie Dressler has been engaged for the new "Passing Show," due at the Winter Garden after the holidays.

Rarely have such notices arrived in this country pertaining to an American actor, as have been received regarding the marvelous season that James K. Hackett has just completed in London as in "Macbeth," the tragic and heroic figure of Shakespeare. As was announced earlier in this column, Mr. Hackett had been invited to appear in Paris for an engagement at the Champs Elysees Theater this month; however the appearance has been postponed until January owing to the prolonged stay in London. If the English press insists that all actors and students of the drama see Mr. Hackett in a role that excels and than which there is nothing finer in the history of the English stage, let it be hoped that it will not be long before America can enjoy the same treat.

"The Young Visitors" that was presented at the 39th Street Theater, only lasted for a very short engagement of two weeks. This was quite a disappointment as some persons were very curious about this production; but better luck is hoped for next time. The reasons for this sudden demise are not clear; surely there was plenty of speculation regarding the famous Daisy Ashford story.

Dillingham's production of "The Half Moon" closed a rather brief engagement at the Liberty last Saturday night. With Joseph Cawthorn as the star the original company will go on tour landing in Chicago later for a run there.

"The Tavern," with Arnold Daly as star, is certainly "catching on" at the Cohan Theater. These weeks before Christmas are always considered by local managers as being something dreadful, like measles—almost inevitable, yet to be endured as best one can. Indications are that the gentle public thinks more about shopping than the theater. But with "The Tavern" such is not the case. There is one thing in favor of this show: it is something new in thought and execution.

New York is certainly enjoying "Three Live Ghosts" now playing at the Nora Bayes Theater. This charming comedy is proving to be one of the "hits" of the season.

Mark Twain's delightful and romantic story "The Prince and the Pauper," at the Booth Theater, is attracting wide interest. William Faversham has rarely essayed in a role that has been more sympathetic to his remarkable powers than this present vehicle. For several years past Mr. Faversham has preferred the movies to the spoken stage, and his present season has been given a warm welcome.

Henry Hull, Alma Tell and George Marion, in the new Kate L. McLaurin comedy at the Broadhurst, "When We Were Young," is not destined for a very long run. This show is neither very good nor very bad. Last season presented that very charming play, "30 East," a theme something on the same order, so this comedy suffers sorely in comparison. It is likely that a new play will come to this theater right after the holidays.

Tony Sarg brought his Marionettes in "Rip Van Winkle" to the Punch and Judy Theater last week for a limited engagement of two weeks of special matinees at this house.

Last week saw the closing of two productions that have been running for some time on Broadway. "Hitchy Koo of 1920" at the New Amsterdam, with Raymond Hitchcock as the principal "Koo," is going on tour. This leaves a clear stage at this house for the coming of Marylin Miller in "Sally," the very last word in Ziegfeldian art.

"Broadway Brevities," produced by George Le Maire at the big Winter Garden, also closed its local engagement last week. Many things developed since the opening out of town of this production that materially crippled what started out to be a very splendid success.

The Comstock and Gest spectacle, "Mecca," at the Century Theater, will leave for the Auditorium Theater, Chicago, on January 22, and will open in that playhouse Tuesday night, January 25, immediately following the grand opera season there.

Galsworthy's play, "The Mob," will again be acted by the Neighborhood Players. This is not surprising for the play was a tremendous success.

Ben-Ami, the Jewish actor, who is being starred in "Samson and Delilah," has moved uptown to the 39th Street Theater, a larger house for this splendid offering being necessary.

A spectacular feature was introduced in "Good Times," at the Hippodrome this week as a special Christmas offering, a detailed account of the victory of Man O' War, the great thoroughbred. For this marvelous horse-race special stage devices have been constructed so as to permit a realistic race.

The new "Passing Show of 1920" will have no male chorus. The New York premiere will take place December 27.

Charming Nora Bayes comes to New York on December 27, to the Lyric Theater, in "Her Family Tree." Seymour Simmons is responsible for the music.

Another work from the pen of Sir James M. Barrie is seen on Broadway this week. "Half an Hour," with Mme. Besson as the star, has invaded the Palace Theater, the home of vaudeville.

A new comedy, "Coo Coo Cottage" by Myron C. Fagen, will be presented at the Princess Theater, December 27.

"The Tavern," a very splendid play, the present incumbent of the Cohan Theater, had among its interested audience recently no less a notable figure than General Pershing and party. There is no doubt, the play is intensely interesting and one well worth seeing.

A special matinee of "Heartbreak House," by Bernard Shaw, will be seen at the Garrick Theater, December 28.

Frances Starr in "One" closed her New York season Saturday night, to go on tour to the big cities of the East. "Call the Doctor," another Belasco production, also goes on tour, due in Chicago in a few months for the spring season. Both of these plays have been exceedingly popular with the public and doubtless could have continued indefinitely.

At the Picture Houses

THE RIALTO.

The outstanding feature of the musical program at the Rialto last week was the singing of Emanuel List, basso profundo, who gave the "Arioso de Benvenuto" of Diaz, with the beauty and depth of tone which has become characteristic of his work. The Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim, conducting, gave "Morning, Noon and Night in Vienna" by Suppé. This

work, but seldom heard, proved popular with the audiences, and Director Riesenfeld deserves to be congratulated on his success in his endeavor to present varied programs. Sascha Fidelman, violinist, gave the "Caprice Viennois," an interpretation which, while technically correct, seemed to lack vivacity. There was no organ solo at the end, but Frank Stewart Adams deserves much credit for his excellent work during the intermediary performances, when upon the organ falls the entire musical portion of the program.

THE CAPITOL.

"Passion"—a two hour film, renamed from the original "Du Barry" imported from Europe, has been the sensation along Broadway for the last week. It was next to impossible to get a seat for any performance, and owing to popular demand the picture is being run again this week, when the crowds will probably even be greater. Reports from the box office indicate that this picture drew nearly \$60,000 for the week, not including war tax. This perhaps will break all former records.

The picture was made by a German company and released in this country by the First National. Every credit is due to S. L. Rothapel for his excellent presentation, both for the picture, music, and also the prologue, the only other number on the program.

There was another very charming feature about this picture. There was no great publicity campaign created. The picture simply made good on its own merits. Pola Negri, the Polish star, has been a revelation; she has beauty, charm and is a splendid actress, but above all her sense of dramatic values exceeds anything that the writer has ever seen on the screen. Never for once did she monopolize the center of the stage; in fact no one character was given pre-eminence. The entire cast, which was unnamed with the exception of the star, was equally artistic in its various roles. Emil Subitch directed the picture and has certainly produced some effects that will go down in motion picture history. The story of the life of "Du Barry" seemed to be his one idea and everything else was secondary. Undoubtedly this picture will be a sensation throughout the country and likely represents a fortune.

Mention must be made of the splendid work done by the Capitol Orchestra under the direction of Erno Rapee, conductor. Mr. Rothapel caught the atmosphere of this splendid story and worked out a program of incidental music that is worthy of the highest consideration. Such a picture as this should not be confined to a short run, and it would be a great opportunity if the management could see fit to extend the two weeks' engagement indefinitely.

THE STRAND.

Old favorites and interesting compositions were offered at the Strand last week by those whose popularity with audiences at the Broadway Theater is firmly established. The Strand Symphony Orchestra, Carl Edouarde, conductor, and Francis W. Sutherland, assistant conductor, opened the program with the first Roumaine rhapsodie of Georges Enesco, which was given a performance which thoroughly merited the delighted applause accorded. The Strand Male Quartet—an organization composed of sterling artists who never fail to charm—gave a group of songs, with appropriate setting, entitled "At the Fireside." Nor were the offerings sufficient, and the audience would fain have heard more, a request which the length of the program made it impossible to grant. Mary Mitchell, soprano, again delighted with Moya's "The Song of Songs," a number which showed her voice to special advantage. The final musical number was the introduction to the third act of "Lohengrin" (Wagner), played as an organ solo by Ralph H. Brigham and Herbert Sisson. "The Truth About Husbands," adapted from Pinero's "The Profligate," was the film feature.

THE RIVOLI.

One of those works which never fail to please is the overture to "Mignon," by Thomas, which served as the opening number on the program at the Rivoli last week. As played by the Kivoli Orchestra, Frederick Stahlberg and Joseph Littau, conducting, the work drew such lavish applause that the men of the orchestra were compelled to rise and acknowledge it. Mary Fabian, soprano, was the only vocalist on the program, singing "Pace, Pace" from Verdi's "La Forza del Destino" in a manner which pleased her auditors. Thalia Zanou, Vera Myers and Paul Oscar, dancers, did a delightful bit which thoroughly lived up to its program designation, "Ever Charming." The organ solo played by Prof. Firmin Swinnen as the final number on the program was the "Fanfare" of Emil Giraud. The cinema feature was Melford's production "The Jucklins," with Monte Blue.

NOTES.

Owing to the great success of the Strand Male Quartet, the engagement of the organization has been extended for another week. Mr. Plunkett, managing director, has arranged a new and special setting for this very clever quartet.

Maurice Baron was guest conductor at the Rialto last week when the symphony orchestra played his own composition, "Overture Triumphant." This is the second time in the history of the Rialto that such an honor has been extended to anyone by Mr. Riesenfeld, the managing director. It will be remembered that Maurice Baron was

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awarded second choice in the Hugo Riesenfeld contest held a few months ago, for the best overture submitted. Mortimer Wilson was the winner of the first prize of \$500.00.

Some new features have been added to the Criterion program for the holidays—"If," a Pinza study, and "Morsels Picturesque"—as two supplementary numbers to "Midsummer Madness," the William de Milles' feature now showing at this theater.

Paul Oscar, the young French dancer, who has charge of the choreography at the Rivoli, Rialto, and Criterion theaters, has opened a studio at 223 West 70th street. Classes for children will be a special feature.

John Wenger, art director of the Capitol Theater, has announced the opening of his new studio in the Rodin Studio building at 200 West 57th street. Mr. Wenger is one of the foremost designers of the modern stage settings for motion pictures.

THE CRITERION

The musical feature of the new bill at the Criterion Theatre, which opened last week, is entitled "Four Seasons of Life." There was the little girl who "lost my sweet little doll, dears;" there were the sweethearts who sang of "Love, the Sweetest Story Ever Told;" the three ladies who sang a charming lullaby to the baby in its crib, and the old lady and gentleman, seated before the fireplace,

who sang "In the Gloaming." The soloists were Betty Anderson, soprano; Jean Booth, contralto; Georges Du-Franne, tenor; Grace Eastman, Martha Shelby, and a quartet which sang softly during the change of scenes. Scenically the groups were excellent, with the possible exception of the last wherein the light thrown upon the scene transformed the old gentleman's locks into a fiery red so that he looked far from aged. Under the direction of Victor Wagner, conductor, and Drago Jovanovich, assistant conductor, the Criterion orchestra opened the program with the Moszkowski "Serenata," excellently played. The other non-filmic number was a dance of Desha, entitled "The Bubble." The picture feature was William de Milles' production, "Midsummer Madness," from Cosmo Hamilton's novel "His Friend and His Wife," wherein the leading roles are taken by Jack Holt, Conrad Nagel, Lois Wilson and Lila Lee.

A unique development in motion picture presentation is being worked out at the Criterion Theater, under the managing directorship of Hugo Riesenfeld, by which the orchestra is never seen during the showing of a photoplay. In all other motion picture theaters the orchestra is in full view of the audience and can watch the development of the screen drama, but at the Criterion the conductor, Victor Wagner, is the only person who can get a glimpse of the screen and then only in intermittent flashes.

MAY JOHNSON.



E. ROBERT SCHMITZ,

The French pianist, sketched from a box at his second New York recital of the season on Friday evening, December 17, by Ryan Walker, the New York cartoonist.

MILAN FINDS ONLY PRAISE FOR TOSCANINI'S GREAT ORCHESTRA

New Organization Has Taken Italy Quite by Storm—Opera at the Teatro dal Verme—"Nave Rossa," by Former Metropolitan Conductor, Is Revived

Milan, November 20, 1920.—As MUSICAL COURIER readers have been told before, Milan and its musical residents have had the privilege of enjoying, in the grand hall of the Conservatorio Giuseppe Verdi, the first hearings of the magnificent orchestra which Arturo Toscanini is shortly going to bring before the New York public.

The impression which he made upon the Italian public at these initial concerts is deepening from day to day. Without wishing to be influenced by the infatuation which is felt here for Toscanini, it must be said that he had the pick of the very best elements of the Italian musical world to form the orchestra which now plays under his wand. They are all devotedly attached to him and this makes them play in such a manner that each piece rises to the heights of an artistic manifestation. Today he is the king of orchestra conductors, and the interpretation he gives to each composition is such that his audiences indulge in an enthusiasm which though well justified seems almost fanatical.

No matter what kind of music—dramatic, classical or ultra-modern—he closely watches every little detail down to the slightest, most delicate shade of expression. In some pieces, heard a score of times before, new and unknown finesses are revealed and vouchsafe new sensations to the audience.

Such was the success here in Milan that the board of directors of the Symphony Concert Society, which as a rule gives performances for members only, has deemed it wise to give a public performance so that those who are not members may attend as well.

OPERA AT MILAN.

At the Teatro dal Verme, the grand season (Autumn, Carnival and Lent) is on, under the direction of Angelo Ferrari. So far "Gli Uguenotti," "Tosca," "La Forza del Destino" and "Tannhäuser" have been performed with great success, and Signora Nadina Legat has distinguished herself in all of them. In the first she sang and acted excellently the role of the Queen. A revival, too, has to be recorded, namely, "Nave Rossa," the author of which, well known to the theatergoing public of New York, is Armando Pepilli. For several years he was orchestral conductor with Bevinani, Mancinelli and Randegger at Covent Garden, London, and at the Metropolitan in New York. He visited Australia in company with Albani and

now resides in Milan. Here he has composed "Nave Rossa" and another opera, entitled "Cingallegra" ("The Titmouse").

"Nave Rossa," performed again after its initial success of 1907, is a fine, inspired work, full of popular appeal and devoid of abstruseness. It is highly appreciated by the public of Milan.

The Carcano Theater, a popular resort where old and modern operas are given alternately, is also in full swing. Here a new conductor, Signor Lucon, has made his debut, and displayed splendid qualities as a leader and a fine artistic sensibility. It is easy to foretell that the new maestro will gain a foremost place among Italian musicians. This, by the way, is also the opinion of Toscanini, who values him very highly.

ARTURO SCARAMELLA.

New York City Mothers' Club Meets

The New York City Mothers' Club held an open meeting at the Waldorf-Astoria Hotel on December 13, at which Effa Ellis Perfield was the speaker of the day. Mrs. Perfield's subject was "Self Expression Through Speech Melody and Song Melody." She demonstrated with pupils of her teachers.

Mrs. Perfield also presented songs from a number of school books, which she called poor expressions of speech and song melody, and demonstrated the same subject with original words and songs by the children, proving conclusively that even though the songs are printed in books they are not always as expressive or musical as the spontaneous expressions of wee children. "Speech melody," she said, "improves the singing voice. We speak so much more than we sing, hence, the speaking voice is the fundamental thing."

Nina Koshetz with Detroit Orchestra

Nina Koshetz, distinguished Russian lieder singer, is to appear twice as soloist with the Detroit Symphony Orchestra, under Gabrieliowitch, on December 31 and January 1. Mme. Koshetz will sing some of the Russian songs new to this country that her own countrymen have so appreciated and that her stirring interpretations have helped to make famous.

The Meyers in Joint Recital

At Kimball Hall, Chicago, on Sunday afternoon, December 19, F. Wight Neumann presented Otto Meyer, the well known violinist, in joint recital with his sister, Marie Meyer Ten-Broeck, pianist, before a large and enthusiastic audience. Although they have not often been heard in Chicago, it was evident from the number of friends and admirers present that they were by no means unknown there. Mr. Meyer's first group was made up of three of the Dvorák-Kreisler Slavonic dances, which so delighted his auditors that he might have given an extra number had he so desired. In the next group he played Wagner's "Romance," Ysaye's "Reve d'un enfant," Kreisler's "La Gitana" and Bazzini's "Ronde des Lutins," which gave full opportunity for his violinistic qualifications to manifest themselves and won him a success as distinct as it was deserved.

Mrs. Ten-Broeck is a most pleasing pianist and her playing of the Schumann "Papillons," a Rachmaninoff prelude and a group by Chopin, Gruenfeld and MacDowell, won the hearts and plaudits of her listeners. She shared the afternoon's success with her brother, with whom she played the Handel sonata in A at the beginning of the program, besides furnishing excellent accompaniments for his solos. There were other numbers on the program which could not be heard by the writer, owing to duties elsewhere. Both Mr. Meyer and his equally talented sister may well be proud of the success achieved on this occasion. R. D.

Soder-Hueck Artist-Pupil in "The Messiah"

The Arion Club of Providence, R. I., Dr. Jules Jordan, conductor, gave "The Messiah" on December 17 at Infantry Hall. The Boston Festival Orchestra and the following soloists were scheduled to appear: Caroline Hudson-Alexander, soprano; Elsie Lovell-Hankins, contralto; Lindsay Cummings, tenor, and Fred Martin, bass.

Elsie Lovell-Hankins, who possesses a contralto voice of rare warmth and beautiful quality and who is a favorite with concert and oratorio audiences, has received her entire vocal training under Mme. Soder-Hueck.

Piastro's Third New York Recital

Mishel Piastro, violinist, will give his third New York recital on December 25* (evening) in Carnegie Hall.

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